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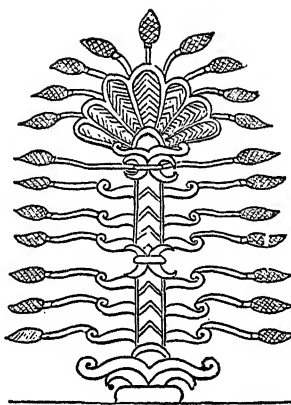
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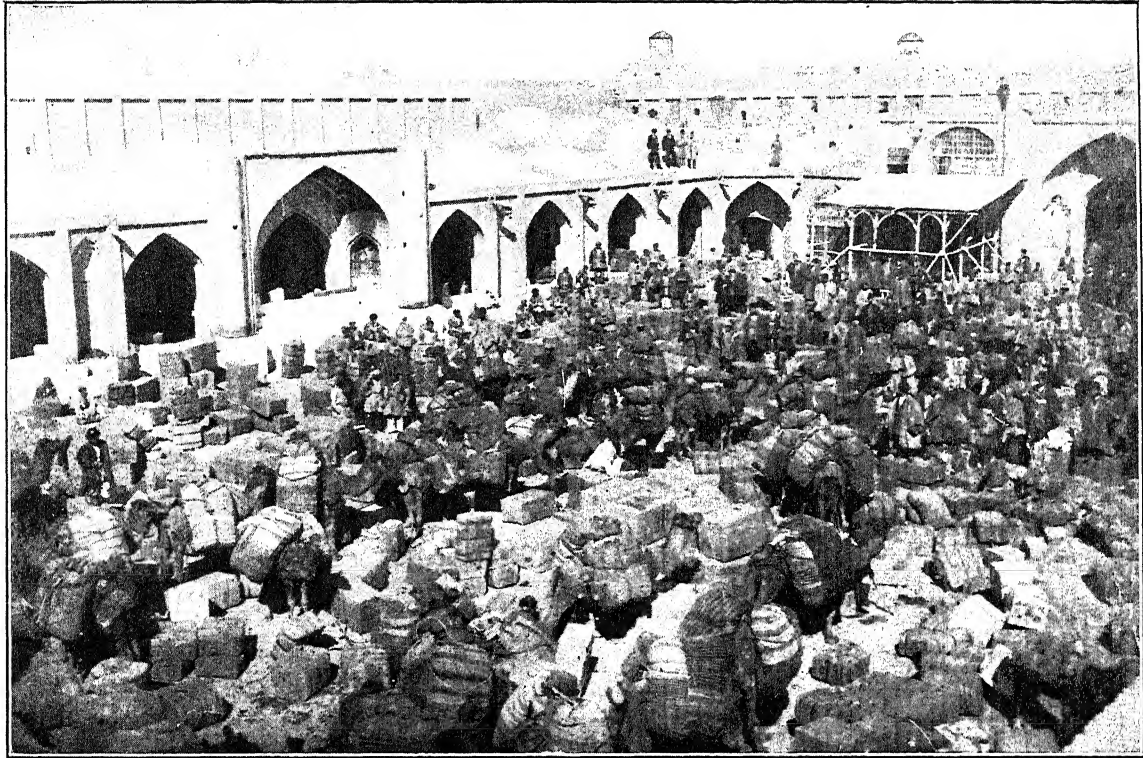
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Rugs of the Orient

By C. R. CLIFFORD



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THE CUSTOM HOUSE AT TABRIZ.

PREFACE

IN THE preparation of "Rugs of the Orient" I have endeavored to so plan the work that it meets practical requirements, embracing not only the literature of the subject but covering Art for the antiquarian, as well as Commercialism for the dealer.

I have, therefore, covered Asia not only geographically but ethnologically, starting from the beginning of the Aryan and Turanian races and tracing the character of the people, their history and their relations, going back to the origin of design and texture and analyzing the stimulating influences which prompted the making of the rug, whether for nomad or monarch, whether for utilitarian or for decorative purposes.

It is only by tracing the evolution of tribes, territorial expansions and the development of nations that one may produce order out of chaos and comprehend the related types of art as an expression of progress.

Hence with a knowledge of the ethnological we are able to appreciate the character of Mongol or Saracen, Turkoman, Kurd, Genghis, Yuruk, Yomud, Circassian, Georgian, Leshgian, Tchechen or Karaman.

Other features of the book will aid one by tables of comparison which separate the rugs that are thick from the rugs that are thin, the rugs that are heavy from those that are light, the rugs that are all wool from those part cotton, the large from the small.

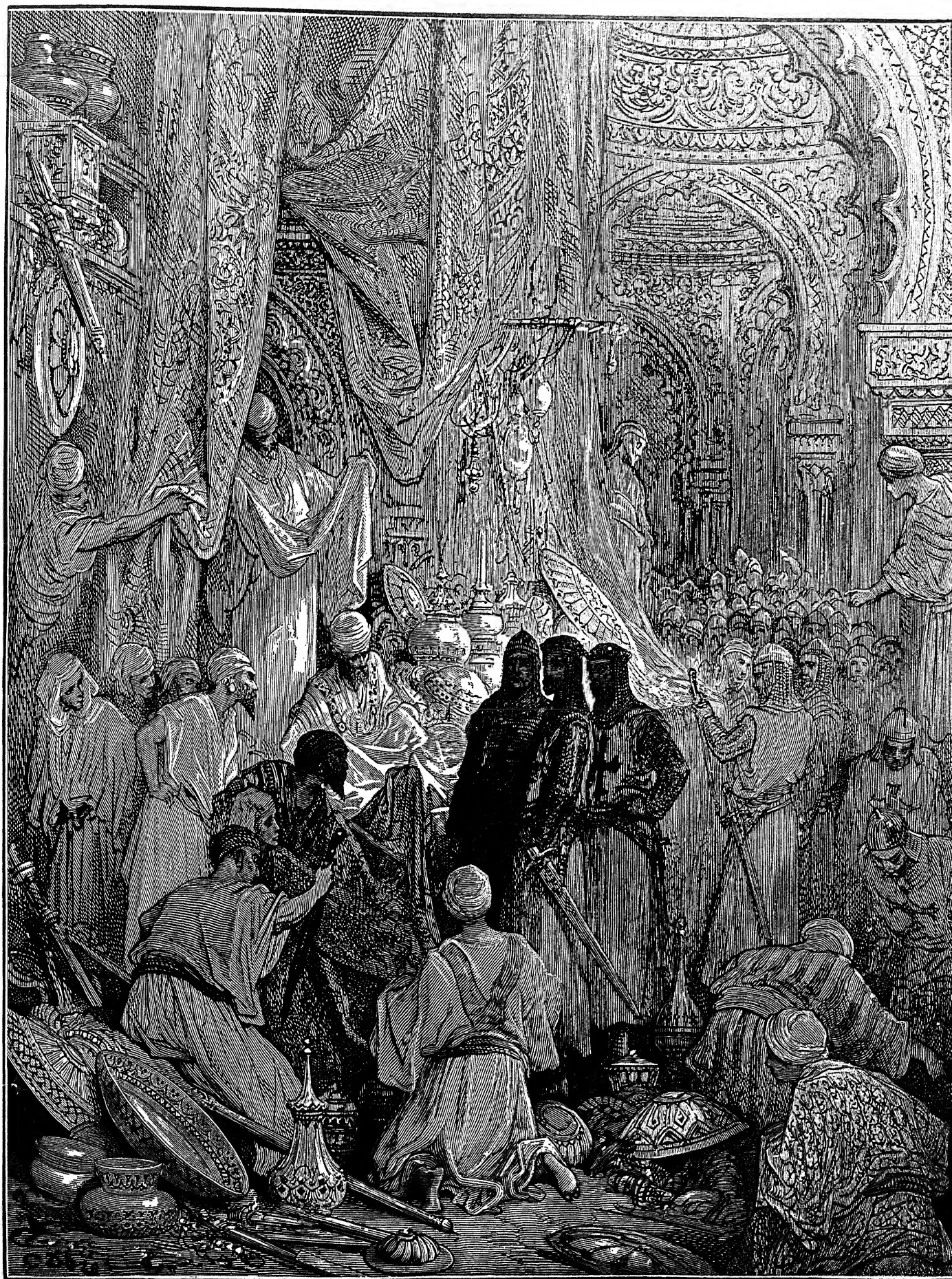
One table of four pages shows a complete list of rugs and grades of rugs arranged in order of their height of pile and indicating the principal technical characteristics of texture, finish, and size.

The student will recognize the labor involved, illuminating much that has been heretofore obscure. I acknowledge with grateful appreciation the assistance rendered by the study of Ploetz, Lumholtz and Meyer, as well as the old works of Marco Polo. I have been much aided also by the work of the Austrian Museum, by Alexander Speltz in his admirable "Ornamentstil," by Owen Jones, Alan Cole, Martin, Bode, Rudolph Neugebauer and Julius Orendi. I am indebted also to the Metropolitan Museum of New York and the Museum of Fine Arts, Boston, for photographs, and would extend to the many correspondents and business houses here and abroad my acknowledgement for courtesies received.

A word of explanation is necessary regarding the orthographical perplexities which confront one in dealing with the subject.

In the preparation of the rug chart I had recourse to ten or twelve maps of standard character, but there was no uniformity of spelling; every publisher seemed to have adopted independent standards, some following native forms and others English or German or French interpretations. The table of definitions may be regarded as an arbitrary form of spelling, and I beg the indulgence of the reader for all errors, if in the context there is found any departure from the rule.

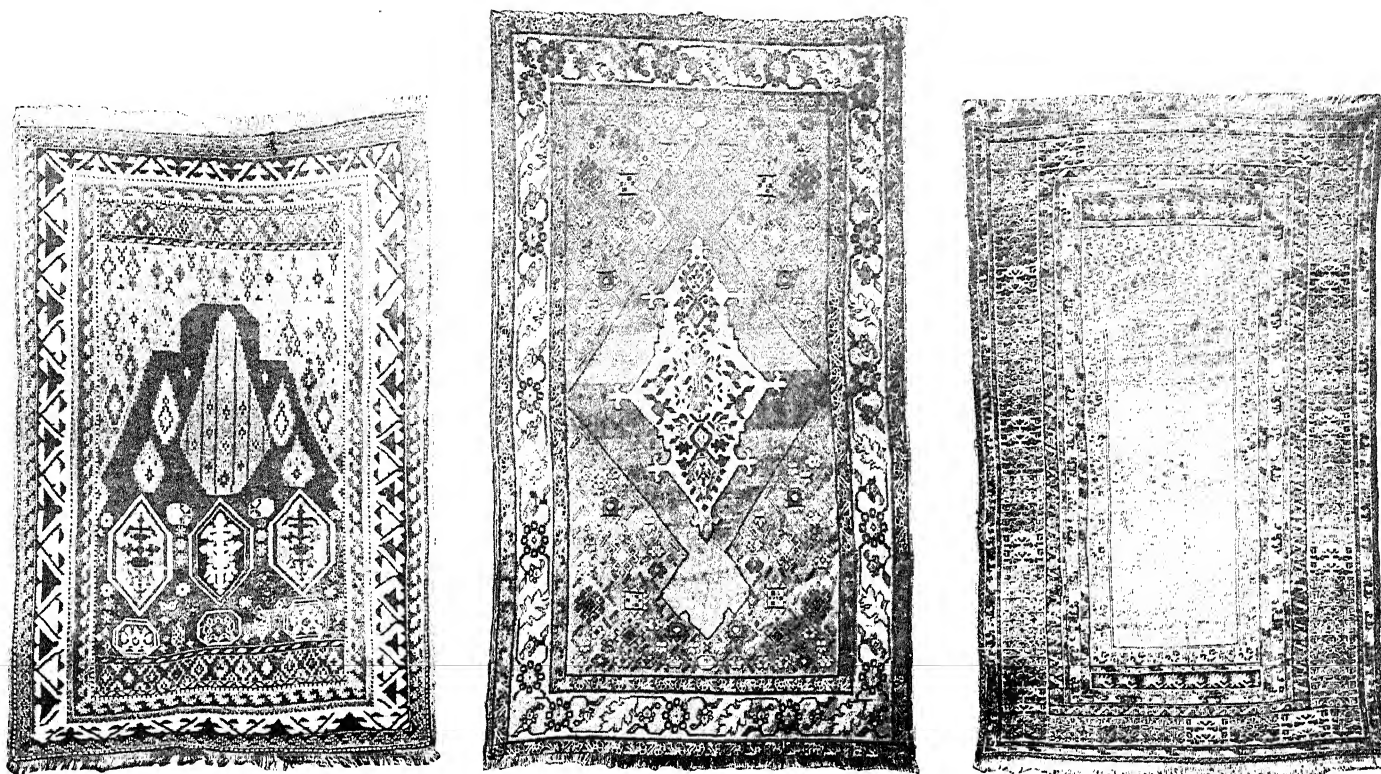
C. R. CLIFFORD.



THE WEALTH OF ASIA (TWELFTH CENTURY).



AN ARABIAN NIGHT'S DREAM.



THE IDENTIFICATION OF RUGS

NO MAN can determine with reasonable certainty the character and origin of an Oriental rug unless he understands the character and the origin of the five or six groups of Asiatic rug-making nations. With a knowledge of the geography of the country, the history of the people, their religious relations, wars, conquests, amalgamations, fusions and migrations, he is in a position to intelligently understand why the rugs of one section are like those of another—why the rugs of Turkoman-Turkestan and Afghanistan have relations in common with those of Kurdistan, six hundred miles away.

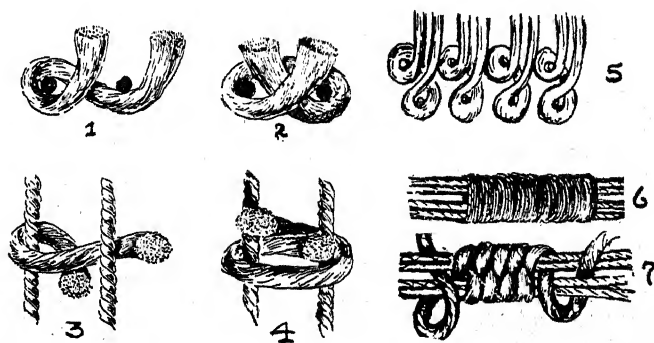
The physician diagnoses a case by the preponderance of identifying symptoms, and the rug student must identify his rug not alone by color and design but by technique, and for this purpose we have prepared seven rules of identification.

History will explain why Persia and Turkey, with their older civilization and their centuries of tradition, are capable of producing designs of a consistent decorative character bearing the imprint of refinement and thus easily distinguished from the tribal crudities of the Turkoman countries, the Caucasus, Turkestan, Afghanistan and Beluchistan.

It is impossible to fix the character of a rug by design characteristics solely. One may broadly determine by its floriated beauties that a rug is Persian, but where Persia joins the Caucasus, Persian weavers frequently adopt Caucasian details and Caucasian

weavers adopt Persian details. Where the scourge of the Mongol and the Turkoman hordes was felt, there was left the imprint of racial barbarity; and while we can by no means mistake a Bokhara rug for a Caucasian or Kurdistan rug, the Mongol designs of the one are often found in the other.

The Feraghan, Herat, Senna, and some Kurdsians follow practically the same pattern. The rugs of Shiraz, in the extreme south of Persia, are in some features identical with the rugs of Kuba (Kabistan), and innumerable rug weaving districts, supported by



Nos. 1 and 3 illustrate the tie of the Senna knot. The tufts are separated by the warp threads.

Nos. 2 and 4 represent the tie of the Ghiordes or Turkish knot; both tufts come up, intersecting a pair of alternate warp threads.

No. 5 illustrates the construction of a Bijar (Kurdistan) rug. One warp thread runs almost through the center of the fabric, strengthening the fabric.

No. 6 is overcast. No. 7 is selvage. See also page 14.

THE IDENTIFICATION OF RUGS.

Western capital, are reproducing anything and everything.

But, fortunately, we have other means of identification besides design. For example, the Bokharas, the Afghans and Khivas are in general tones of red, which identify them as a type. Moreover, by examination we find that they are made with the Senna knot instead of the Ghiordes knot of Turkey and the Caucasus. We do not confuse the Shiraz with the Kabistan, because the Shiraz is finished differently. Hence it is necessary, in studying rugs, to consider them for their technical characteristics, apart from design.

Identify it by the manner in which it is made instead of by its appearance, but remember always that nearly every identifying mark is copied, reproduced, unconsciously or deliberately, for the object of deception. The student will be assisted by a study of the following rules:

RULE I.

(a) Caucasian and Turkoman designs are almost invariably geometric.

(b) Turkish designs are frequently of floral and highly decorative character, detached motifs.

(c) Persian and Indian designs are usually complete compositions.

(d) Samarkand and Chinese designs employ detached motifs, animal, floral and geometric.

RULE II.

By an analysis of the technique of a rug it will be found that the only rugs that are tied with the Senna knot are:

Feraghan,	Khiva,
Kirman,	Afghanistan,
Khorassan,	Beluchistan,
Ispahan,	Yomud,
Senna,	Beshire,
Bokhara,	Samarkand.

And some Chinese.

All other rugs are tied with the Turkish or Ghiordes knot.

RULE III.

The pile of a rug is, of course, wool, but the web, consisting of the warp and the filling upon which the knots are tied, is a guide often to the character of a rug. Thus, most of the Persian rugs have cotton warp and weft; most of the Turkish, Kurdistan and Turkoman have wool warp and weft. Caucasian rugs follow no rule; some being of wool warp and cotton filling. In the large carpet size rugs we distinguish grades very quickly, cotton being commonly used. The Turkish Oushaks, however, have wool warp and wool filling. So also the Demirdji, modern Kulahs, Akhissars, Cæsarians and Kirshehrs—all

Turkish. Where the warp and filling are cotton, the rugs are Persian, with the exception of the Khorassan, which employs wool in the filling. The Samarkands may have wool or cotton; so also the Chinese.

RULE IV.

Rugs showing at the ends a wide web instead of mere fringe, the web being sometimes plain and sometimes embroidered:

Bergamo,	Yomud,
Afghan,	Bokhara,
Makri,	Shiraz,
Beshire,	Niris,
Beluchistan,	Ladik.

RULE V.

It is a safe rule that Persian and Mosul rugs have overcast sides and Turkish, Turkoman, Turkestan and in most cases the Caucasian pieces have selvaged sides. Care should be taken, however, in determining characteristics by the side finish, that you be not deceived by an applied edge, sewed upon the rug as simply a repair job, where the original edge is frayed or ragged.

With the following rugs no rule applies:

CAUCASIAN	Modern Kulah,
Shirvan,	Demirdji modern,
Kabistan,	Ghiordes modern,
Leshgian.	Konieh modern,
TURKISH.	Akhissar.
Oushak,	PERSIAN.
Kaba-Karaman,	Karadagh.

RULE VI.

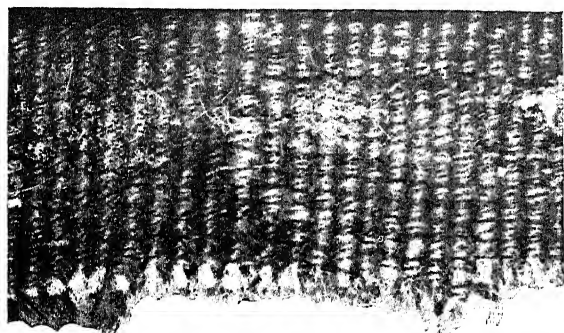
Where a rug is exceedingly fine, as indicated by the back, it may be any of the following, which contain from one hundred knots to the square inch, up

Ispahan,	Kirman,
Ladik,	Saruk,
Ghiordes,	Tabriz,
Kashan,	Kermanshah,
Senna,	Daghestan,
Kabistan,	Bokhara,
Antique Kulah,	Chichi.

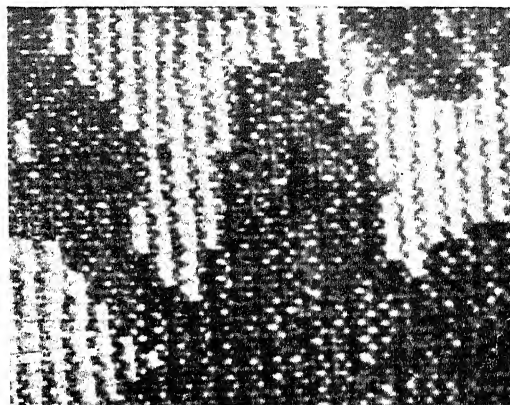
These are all, naturally, short pile rugs.

RULE VII.

In the texture of the sides of a rug there are also distinguishing marks. We see goat hair conspicuous in the heavy selvage of Yuruks and Beluchistans; parti-colored yarns in the sides of the Shiraz; fine silken cord is used on the Saruks; parti-colored selvage is used on the Yomuds and Genghis.



Above (10), Bijar, showing ridged appearance; on the right (1), coarse Kermanshah.



RUG CHARACTERISTICS AS SHOWN BY BACKS

THE back of an Oriental rug presents to the student reliable features for identification.

Where the Ghiordes knot is used, it is tied around two parallel warp threads in such a way that by examining the back of the rug two ridges present themselves; thus in counting knots you count two ridges to represent one knot. But this rule is violated when, in the case of the Bijar rug, the warp threads are not parallel on the back, but so arranged that one appears on the back and the other in the middle of the rug. Hence, when the rug is completed the count of the knots means the count of only one ridge appearing on the back, the other ridge being within the body of the rug and helping to make that kind of rug hard in feel and board-like.

The Senna is the only rug that shows a close, rather puckery back.

Mosul and some Hamman and South Kurdistan rugs show distinctly the interwoven warp and weft threads, due to the fact that the knots of the rug are loosely tied and loosely packed by the weft.

There are six kinds of rugs that show a streakiness from side to side, due to extra filling threads which divide the knots.

(1) *Genghis Rugs* show plainly this streakiness by the introduction of two or three filling threads between each row of knots. Frequently these threads are white cotton, but sometimes red.

(2) *Kazak Rugs* show two or three extra filling threads, usually of reddish brown wool.

(3) *Karabagh Rugs* have this characteristic in a lesser degree by the insertion of possibly two reddish filling threads.

(4) *The Karadagh*, made just south of the Caucasus, shows two extra white cotton filling threads.

(5) *The Chinese Rugs* sometimes show four filling threads.

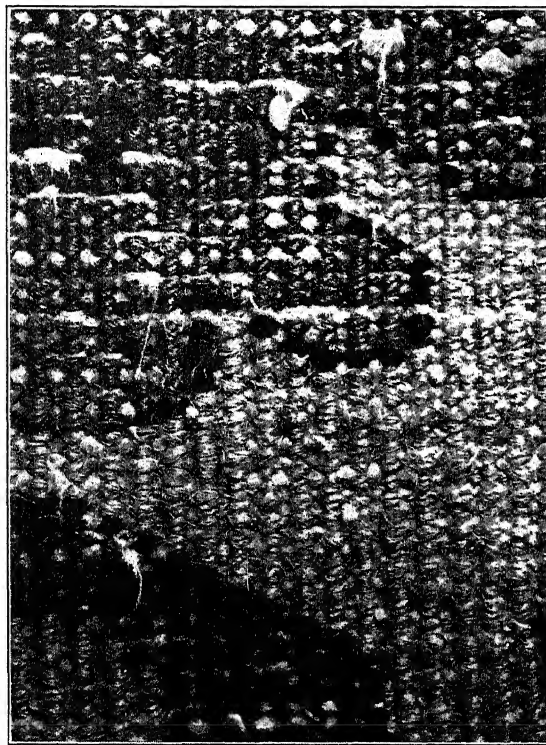
(6) *Modern Hammanans* also show this streaky appearance due to filling threads.

Naturally where there is so much space between the knots, the pile on the face of the rug flats down.

Turkish rugs, Anatolian rugs and Kurdistan rugs are made with the knots tied one after the other so closely,

without any intervening filling threads, that the back looks like a series of ridges. We note this ridge-like appearance in some Beluchistans.

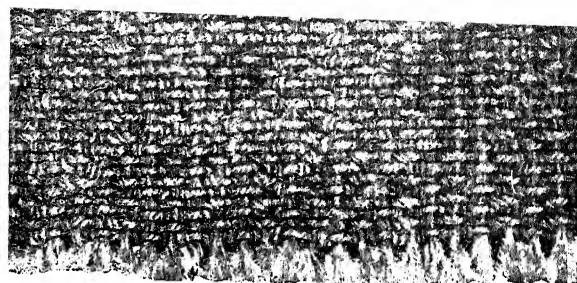
On the contrary, Caucasian rugs are tied with knots that are separated by the warp threads, and per-



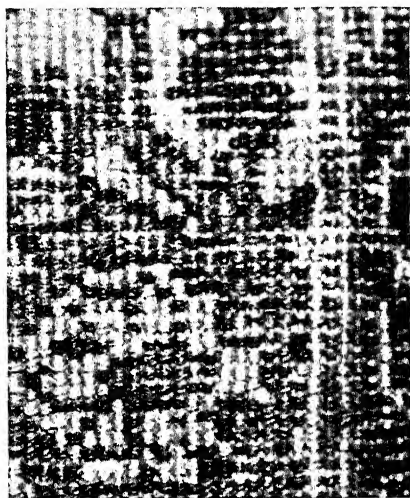
7. Herez and Sultanabad.



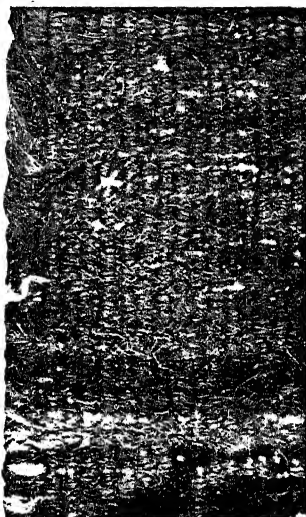
5. Genghis. Yaruk; Kazak; Chinese.



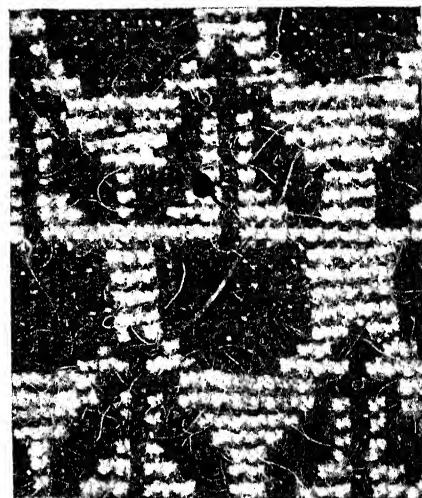
12. Mosul and old Hammadan.



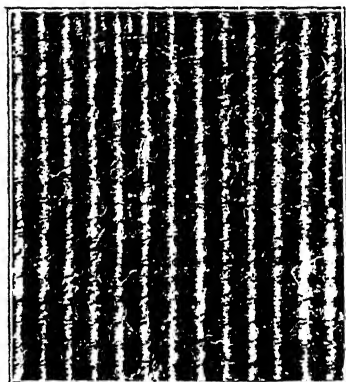
9. Saraband.



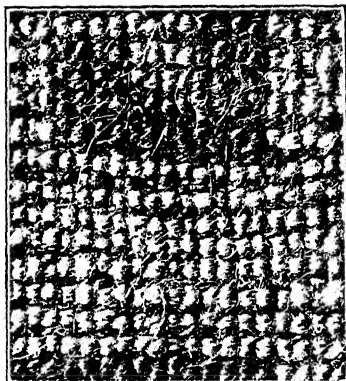
3. Meshed.



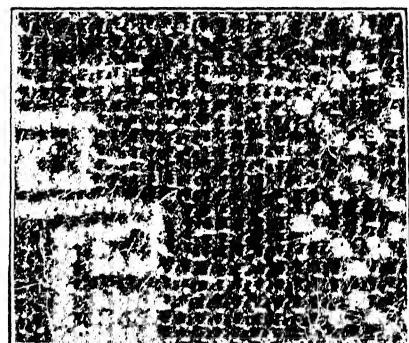
3 and 9. Shiraz.



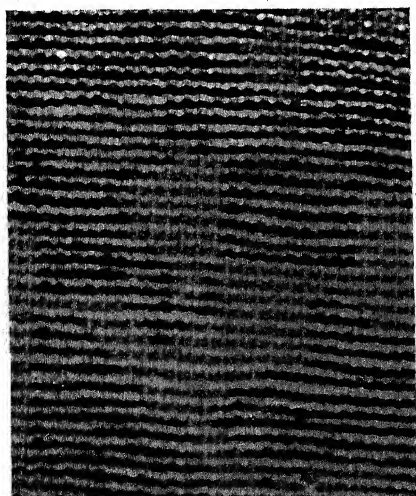
6. Beluchistan.



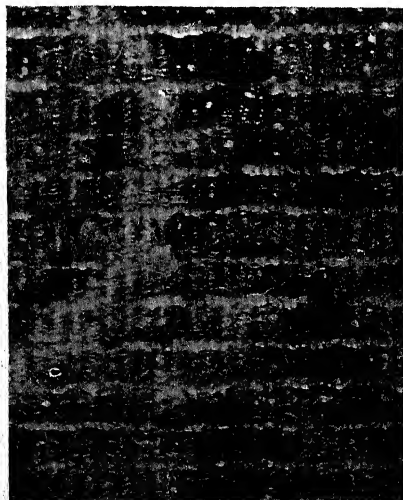
9. Leshgian.



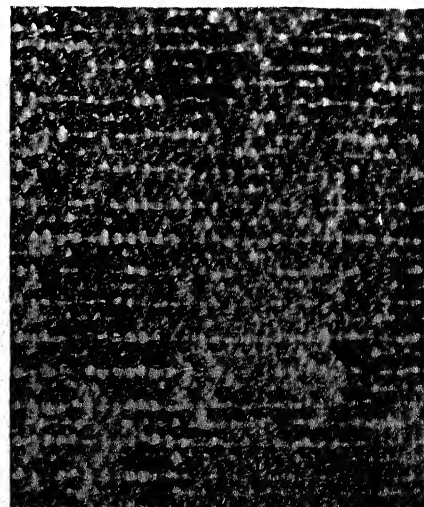
11. Daghestan; Shirvan; Kabistan.



1. Kirman.



3 and 8. Khorassan.



4. Senna.

KEY TO ILLUSTRATIONS.

1. Old Kirmans and Ispahans show regular weaving, the filling and weft lying in regular lines, but in most cases the modern Saruk, Tabriz and Kermanshah will show decided streakiness and irregularity.
2. When, as in most of the Turkish rugs (Ghiordes, Meles, Kulah, Bergamo, Ladik and Anatolian), the knots are tied with no perceptible filling threads to divide them, they form, by this compactness, ridges clear and distinct. We note this also in old Ispahans, Kirmans and Saruks; and in larger, coarser ridges, we see this compactness in Khivas and Beluchistans, as well as in some grades of Mosuls and Kurdistans, especially of the Bijar type.
3. Khorassan, Meshed and Shiraz are woven in a fine yarn, rather loosely twisted and fluffy. The back of a Meshed exhibits a loose, flimsy feel and appearance, like a Khorassan, but in Khorassans, filling threads appear every half-inch or so, in a distinct depression.
4. An easily distinguished rug by its back is the Senna, which shows a crinkled back. A feature found in the back of no other rug. On examination the knots are found distinct but fine and the web so tightly woven that it puckers.
5. Genghis, Yuruk and Kazak rugs show very pronounced filling threads; these threads are wool, sometimes reddish, sometimes white; modern Hamadans are also decidedly streaky, but the filling is cotton; Chinese rugs show as many as four threads in the weft and filling. Naturally the pile of these rugs lap over.
6. The camera gets this impression of ridges as shown in Beluchistans.
7. This weave is that of the Herez, Serapi, Gorevan or Bakhshis. It is the same coarse nubby weave used in modern Feraghan, Muskabad and Mahal—all cotton warp and filling. In Turkey the Oushak and Demirdji rugs, wool warp and filling, have similar coarse backs.
8. The white lines are depressions, not filling threads, a characteristic of Khorassans.
9. When the knots are separated by filling threads and these threads are *not exposed* (because the knots protrude or because the filling threads are of imperceptible color), we have a lot of distinctly-separated knots. Very large and coarse in Leshgian, firm and distinct in Beshire, Saraband and Shiraz.
10. The ridge appearance is also observable in Kurdistans of that quality known as Bijar, very firmly woven, high pile, the knots packed close together.
11. The Caucasian rugs seldom show regularity in the backs; in some cases great care is evidenced, especially in the Shirvans; but as a rule the filling threads *stares* out at you here and there, and where it is white cotton or wool becomes a conspicuous characteristic. This is noticeable in even fine Kabistans.
12. Some Mosuls Hammadans and South Kurdistans show the warp and weft yarns as plainly as if there were no knots.

haps one filling thread, so that each knot appears distinct, and the filling thread appears wave-like; usually white, whether cotton or wool.

The Leshgian shows in the back a knot large and square, so pronounced that there are seldom more than forty-two knots to the square inch.

The back of a Khorassan is fluffy with soft yarn, and at intervals of every three-quarters of an inch there is a distinct indented line the full width of the rug, made by filling threads being introduced in a rug, otherwise closely woven.

The knots of the Shiraz and Saraband are very clearly defined, standing out distinctly and separately one from the other.

Old Hamadan rugs, in a number of examples, have much the appearance of the Mosuls, which show the warp and weft threads.

The rug back, as a characteristic, taken in conjunction with the pattern, the height of pile, and the finish of ends and sides, gives one opportunity to make a clear diagnosis of type.

WEAVE CHARACTERISTICS.

IN LATE years the spirit of Commercialism has so altered the habits and customs of the rug weavers of Turkey, Persia and India that, if we except the Turkoman district from Southern Beluchistan up to Bokhara which seems to have escaped emasculation, it is now difficult to discover among modern rugs any that are of pure type. Around the Sultanabad district, Tabriz, Hereku, Anatolia and the Herez district, rug making has been reduced to a mechanical trade and the weaver is an automaton guided by superintendents or "masters." Little by little these imitations have become types in themselves, in many instances driving prototypes out of sight and out of memory.

Kermanshah was origin- 2. Regular weave, Turkish

WEAVE CHARACTERISTICS.

ally a rug made in the Kurdistan district. To-day the term Kirmanshah applies to imitations of the old Kirman and Ispahan types. Saraks are now unknown in the trade, the term Saruk applying, together with the term Tabriz, to a class of modern close-pile Persians. The names Ghiordes and Kulah affixed to modern rugs carry no significance. The Senna rug has so deteriorated in the modern replicas that it is not even made with the Senna knot, and the Shirvan, Chichi and Kabistan rugs are openly imitated in Anatolia and sold as bona fide Caucasians.

Oriental rugs are practically all made in the same way, but the modern article is no longer an individual creation. Many are woven by contract, and every expedient is adopted to cheapen the cost. Methods, styles and colors of all sections are borrowed and adopted interchangeably. Hence we find characteristics much confused and indigenous tribal traits annihilated. In fixing the identity of a rug one must consider, (1) height of pile, (2) design, (3) finish of ends and sides, (4) color, (5) size, (6) the knot and character of yarn, (7) "feel" and texture.

The web of a rug is composed of warp and weft. The knots are tied to the warp yarns; the weft and extra filling is thrown across after the knot is tied. The sides of a rug are either overcast, the end warp threads being wound over and over with cotton, wool, silk or goat-hair, or they are finished with a substantial selvage by interlacing. These characteristics, however, cannot always be relied upon, because an applied edge is put upon a rug that is worn on the sides, and we have a finish that is not indigenous to the original. Sometimes the ends are the continuation of the plain web, as in Turkish rugs, and occasionally these end webs are colored, even embroidered. (See Bergamo, Shiraz and Beluchistan.)

The loom in the rug-weaving districts where contracts are taken to produce large carpet sizes to order is under the supervision of an expert who "calls off" the knots. He is the "reader," a sort of human Jacquard who calls by name each weaver and tells him or her the number of knots to tie. Sometimes he sings or intones the instructions so as to relieve the monotony and tedium of the work. In the old days, before there was any commercial demand for rugs, the individuality of the weaver, his patience, skill and enthusiasm, showed in the back as well as in the face of the fabric. To-day we can pick up a rug that is made by a dozen hands under the guidance of a hustling "boss," and it shows confusion

and irregularity which comes naturally from the varying skill or indifference of the many hurried fingers on the work.

There are only two kinds of knots used in making an Oriental rug, the Ghiordes (Turkish) and the Senna (Persian). In tying the Ghiordes the weaver sits in front of the loom, takes the strand of wool which is to be tied into the knot, carries the ends around two warp yarns and draws them toward him between the warp yarns, making a slip knot.

The Senna knot is made by making a loop around one warp yarn only; the ends of the tufting yarn come up to the face of the rug, not together, but separated by a warp yarn.

In some fabrics the extra filling threads are conspicuous because they are of white cotton or because of the spacing by several strands; Kazaks and Genghis show two or three extra filling yarns, sometimes reddish in color. In the fine low-pile fabrics, however, the number of such yarns is naturally reduced, and where used at all must be of a fine quality, otherwise the pile would show loose on the face.

One will notice in the Tabriz, Kirmanshahs and Saruks that the binding threads are as fine sometimes as sewing cotton.

In Turkoman rugs these threads are unobservable, because the same as the general color of the fabric.

Caucasian rugs are as a rule regular; the knots are so tied that the yarn strands lie straight and distinct on the back. There is no twist to this yarn as in Turkomans and most Senna-tied knots. Shirvans show a perfectly square clearly-defined knotted back. Leshgians are a trifle coarser, but regular. The wool used is puffy. The filling threads of the Karabaghs are of dyed wool; with the Daghestans and Kabistans it is frequently white cotton. There is great distinctness of knot observed in the back of a Shiraz. The same distinctness is shown with the Turkoman grades, the Beshires, Afghans and Khivas as well as Sarabands and Bokharas, but the knot (Senna), no longer a simple straight Ghiordes strand, has a diagonal twist in it.

When we see several distinct filling threads running across between the knots it may be Chinese, if pronounced and coarse, or perhaps Genghis, Kazak, Karabagh or Karadagh.

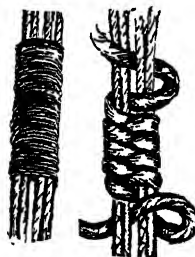
When the knots are tied with regularity and are separated, if at all, by fine binding threads, the back of the rug has a ribbed effect; this we notice conspicuously in the



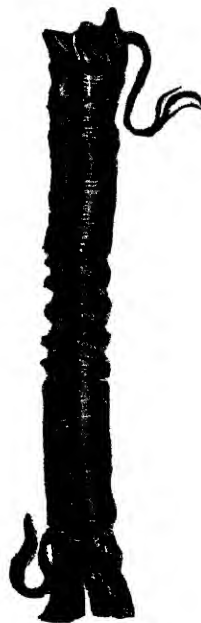
Ghiordes Knot.



Senna Knot.



Overcast and selvaged.



Applied edge.

WEAVE CHARACTERISTICS.

Bijars, heavy board-like Kurdistans. Bokharas, Afghanistans, Beluchistans and rugs of that type are tied in knots that are of one or two-tone effect. When the filling threads are of this same color it will be understood that they cannot be distinguished from the knots, and we have ribbed effect. This effect will appear always where the knots are not distinctly separated by filling threads. We see it in the fine Turkish rugs. There are three classes of rugs which may be said to be irregular in weave: (a) the Senna has a mottled-effect back in which it is difficult to distinguish the knots; the true Senna is a thin rug; it is being imitated in Kurdistans of a thicker character. (b) Some rugs of the South Kurdistan district are

woven without extra filling threads and the back shows the entire web very clearly, but the knots are difficult to trace.

(c) The imitation Caucasians made in Turkey under contract have a zig-zag back.

Filling threads of a Hamadan are white cotton, and the back shows decided

streaks. In Herez rugs, Gorevans, Bakhshis and Serapis, and also rugs of similar character, Sultana-bads, Mahals and Muskabads, the backs show irregularity and coarseness.

Being heavy and coarse, the knots are heavy and the filling threads are rough and nubby.

We have effects, therefore, in the back that help materially to fix the identity of a rug.

The back of the Feraghan has very much the characteristic of the Herez, although the Feraghan frequently employs filling yarns that are so colored that they cannot be always distinguished from the knots. Moreover, these filling yarns are sometimes of cotton and sometimes of wool in the same rug, quite an unusual technique. But as a rule the filling of the Feraghans is white cotton. The "feel" of a

rug assists also in its classification. All of the tightly-woven rugs of Persia and the Caucasus have a firmness which does not associate with the softer all-wool stuffs of Anatolia. The antique Kulahs, Konieh and Ladiks are all soft and flexible.

We recognize the Khorassan not only because of its fine wool, but because of its fuzzy, indistinct back. The old Khorassans have a peculiar feel to the back, depressions or ridges, the result of tying the knots all close for four or five rows and then throwing in two filling yarns to relieve, presumably, the stiffness and hardness of the close weave. The Aiyn is a cheaper variety and has the same single-strand fuzzy wool back. Meshed Ispahans are modern rugs made

at Meshed of a thick but fine height of pile. As a rule Kirmanshahs are in fadey colors, rose, yellow and pale green predominating. The sides are bound with coarse overcasting and the general feel is uneven.

The Saruks are very fine. The sides are finished with a

very minute silk overcasting and often have a colored thread worked into the end web.

The Tabriz is usually in heavier colorings, firmer and harder, and the sides are finished with a selva. We detect in the Kirmanshah an indistinctness of design that is missing from the Tabriz and Saruk. We miss the fine silk overcast cord edge of the Saruk and have instead the coarser colored overcasting.

Rugs made near the Hamadan district and sold as Hamadans, although Oustrinan Karaguez, or Burojird, frequently depart diametrically from the Hamadan character of back.

Old Hamadans have a Mosul back, but the commercial reproductions are streaky in conspicuous white filling threads.



Making the large rugs of Oushak character at Sparta, in Turkey.

CHRONOLOGICAL HISTORY

MONGOL AND TURKOMAN.

TURKISH.

Mongol and Turkoman history is full width of the column.

Turkish and Ottoman history is only three-quarters column width.

B.C.

- 3500 B.C. Mythic period (Cathay).
 2200 First Empire China
 1500. Aryan bands, from Assyrian district, settled in India and became the Brahmans and higher caste people.
 1200 People called Ainos occupied islands off Asia and were conquered by bands from the mainland. The conquerors became known as Japanese.
 625 Appearance of Budha, the Reformer, in India.
 300. The Empire of Yue-Chi was formed. A branch of the Tung-Nu tribe of Tartars, who, like the Huns, a related race, were nomadic tribes. China consisted of a number of independent principalities.
 226. First Turkoman tribes. Parthian origin. From earliest days marauders.
 226 B.C. Turks originated in Tartan tribe called Tu-kiue by the Chinese and supposed to have come from the Altai Mountains between China and North Turkestan.
 200. War broke out between the Tung-Nu, or Eastern Tartars, and the Hiung-Nu, or Western Tartars, called Huns. The Yue-Chi (branch of Ting-Nu) were driven into Turkestan, where they settled at Kashgar, Yarkand and Khotan, 163 B.C.
 163 Bactrians of Graeco-Bactrian stock settled in confines of Bokhara. Bokharans are descendants of their white stock, as distinguished from Parthian-Turkomans.

A.D.

- 240 A.D. Turkomans lived in and around the Kurdistan district as well as Turkestan.
 330. Constantine first Roman Emperor to adopt Christianity. In 330 moved the capital of Roman Empire from Rome to Byzantium, and changed name to Constantinople.
 375 Huns cross into Europe and occupy country now called Hungary.
 451. Huns under Attila, King of the Huns, with armed Teutons whom he had subjected, invaded Gaul and Italy, perfecting the dismemberment of the Roman Empire.
 550. Tuman, Khan of the Turks, married daughter of Chinese Emperor, made war against the Tartars.
 641. All Northern Persia ravaged by roaming Turkoman bands.
 820. Finn (Turanian) and Slav (Aryan) tribes were living in country south of Baltic to Black Sea. They were attacked by Scandinavians (Norsemen or Northmen), a name applied to early inhabitants of Norway, Sweden and Denmark.
 862 Political history of Russia begins under first ruler Rurik, a Scandinavian chief. Magyars, nomad Finns, ravaged neighborhood of Hungary.
 985. Turks of a tribe to which Seljuk belonged moved into the neighborhood of Bokhara.
 1092. Afghan people, small independent clan of Aryans.
 1092. Seljuk Turks. Term now applied to the Western Turks (Eastern Turks being now affiliated with the Mongols). Held empire by conquest over many parts of Persia and the west coast of Arabia.
 1100 Mongols, name applying to a great confederacy of various nomadic clans. The term later in India altered to Mogul. Yissugay, father of Chingiz Khan, sometimes spelled Genghiz and Gengis, was the first to assert the independence of the Eastern Mongols from Chinese rule. Beginning 1175, Chingiz Khan, the son, built from an original tribe of 40,000 tents an empire which was the largest the world has ever known.
 1100. Constant warfare between Turks and Turkomans.

MONGOL AND TURKOMAN.

TURKISH.

Mongol and Turkoman history is full width of the column.

Turkish and Ottoman history is only three-quarters column width.

1200. Mongols conquered parts of China, Afghanistan, Southern Russia, and joined by vast hordes soon dominated the Caucasus.
 1225. On the death of Chingiz Khan his grandson Orda became head of the Mongul-Tartar dynasty east of the Volga, the west to the Black Sea being ruled by another grandson, Batu. The eastern district was called Trans-Oxania, the west the Uzbeg district (Caucasus).
 1250. A band of wandering Turks under Chieftain Ertogrul, traveling over Anatolia, came upon the scene of a battle. They successfully assisted the weaker party, who were Seljuk Turks, and were given for their services land and flocks. This was the beginning of the Ottoman Empire and the downfall of the Arabian Caliphate of Bagdad and arrest of Arabian conquests in Asia. This period marked the downfall of the Seljuk Turks and rise of Ottoman Empire, 1259
 1254. For centuries Turkomans were uninfluenced by association with civilization. They lived in primitive, nomadic state, acknowledging no government.
 1259. Mongol rule under Kublai Khan of China and almost all Asia except India and Arabia. China was never more illustrious.
 1270. Last of the Crusades.
 1300. Ertogrul's son Orthmun soon had many followers among Turkoman tribes which the Mongol conquests had driven west.
 1360. The Ottoman Turks under Murad, grandson of Ertogrul, conquered the Asiatic possessions of the Byzantine Empire and Turkey in Europe.
 1368. Hong Woo, son of a Chinese laborer, drove out the Mongols from China, and became founder of the Ming Dynasty.
 1370. Timur, or Tamerlane, a Turk affiliated with the Mongols, became their leader and master of Central Asia, and saved Trans-Oxania, which was fast disintegrating. He strongly disseminated Mohammedan teachings. Samarkand (ancient Maracanda, 328 A. D.) was made capital of the Mongol Empire.
 1402. Turkish power extending East was checked by the Mongols under Timur, whose hordes overran Persia and Georgia. (Caucasus).
 1453. Surrender of Constantinople to the Ottoman Turks.
 1465. A number of the Uzbegs of Trans-Caspia, dissatisfied, emigrated farther west to the Volga and were known as Uzbeg Kazaks. Kazak means "warrior."
 1465. Ottoman Turks controlled nearly all Asia excepting China. 1480 Ottoman supremacy was on wane.
 1480. Mongol supremacy in Russia was overthrown, but Russian territorial boundaries were at this time far north of the 55° latitude.
 1525. Babar, a descendant of Timur, invaded India and established the Mogul Empire.
 1587. The Cossacks (Kazaks) became allies of Russia.
 1610. The Turkoman bandit hordes were driven out of Persia, north into Turkestan by Shah Abbas.
 1718. The Tekke-Turkomans proclaim allegiance to Kahn of Khiva, ruler of one of the Khanites, into which Turkestan was divided. The Yomuds were wandering tribes near the Caspian Sea. The Turkomans continue the scourge of all nations.
 1747. Afghanistan and Beluchistan liberated from Persian rule.
 1884. Russia subjugates Turkomans but leaves Bokhara independent.
 1885. Beluchistan population 600,000, Mohammedans and early Arabian and Greek adventurers. Country wrested from India.

OF THE ORIENT

PERSIAN.

ARABIAN.

Persian history is full width of the column.

Arabian history is only three-quarters column width.

B.C.

4000 B.C. Egyptian Empire.

2286-608. Assyrians covering finally 558 B.C. Anatolian peninsula.

1900 Greece (eleven districts). Pelasgian and Hellenic.

1900 B.C. Empire of Shepherd Kings. Time of Abraham, whose son Ishmael was, according to tradition, ancestor of Ishmaelites or Arabians. Saracens, "sons of the Desert." Assyrian Empire.

1300 Babylonia conquered by Assyria.

1193. Trojan Wars. Greece against kindred people of Asia Minor.

753. Foundation of Rome.

650. Median Empire sprung from Assyria. (Northern Iran by Caspian Sea.)

608. Babylonia gained independence of Assyria.

558. Persian Empire founded out of Assyria and finally included Media.

312. Following world conquest by Alexander of Macedon and establishment of Macedonian Empire over Greece, Greeks or Macedonians overrun Asia Minor. Rhodes, Alexandria and Cyprus became centers of Greek art.

250 Persian Empire succeeded by Parthian Empire. Parthians of Turanian origin. Persians, Medes and Bactrians, Aryan branch of white race, occupied plateau of Iran, between Caspian Sea and Indian Ocean, and were subject to Parthian rule.

114 Messapotamia and Armenia, Roman provinces.

A.D.

220 A.D. Constant war between Parthia and Rome ended in dissolution of Parthian monarchy and foundation of new Persian Empire, Sassanian. Parthian tribes driven south and east became the Turkomans of later years. Lived on pillage. Persians, Medes and Bactrians, Aryan branch of white race, occupied plateau of Iran, between Caspian Sea and Indian Ocean, and were subject to Parthian rule.

240-410. Persia surrendered to Rome her supremacy of Georgia.

487. Persian war against the Khazars, between the Volga and the Don (Caucasus).

531. Persia completed building of Derbend as defense against nomadic tribes of the Caucasus.

571. Birth of Mohammed at Mecca, Arabia.

589. Persia invaded by Arabs, Khazars and Turks.

622. Arabian followers of Mohammed, called Saracens, located in Medina, established Mohammedan religion.

628 Persia extended possessions along the Red Sea, and

PERSIAN.

ARABIAN.

Persian history is full width of the column

Arabian history is only three-quarters column width.

629. Mohammedan victories through Arabia.

634. Saracens (Arabs) conquered Syria, Palestine, Phœnicia and Egypt.

641. Persia overthrown by Arabians and Northern Persia ravaged by Turkoman tribes.

644. Saracens conquered Persia, Northern Africa and captured Rhodes

700. Saracens conquered Byzantine, Africa and the Berbers, who accepted Mohammedan religion, together with inhabitants of Punic, Greek and Roman descent, became amalgamated with the Arabians under the name of Moors, and in 711 crossed to Spain, establishing there a Caliphate at Cordova. Saracenic conquests for many years extended over Southwestern Asia up to the Mediterranean, the Caucasus, Northern Coast of Africa, a great part of Spain, Southern France, Southern Italy, but in 732 Charles Martelle, King of Saxons, checked their further inroads in Europe.

750. Persia province of Arabia until 750, when the rule became nominal and independent principalities sprung up.

755. Caliphate of Cordova brilliant period of supremacy.

820. Turkish dynasty in Khorassan.

900. Many dynasties existed through Persia, but all were finally swept away by the Mongols, under Chungiz Khan in 1200.

1062. Campaigns in Spain against Moors.

1099. First Crusade. The Pilgrimages of the Christians of all Europe to the Holy Sepulchre at Jerusalem were so frequently interrupted by the Mohammedans that the hermit Peter of Amiens demanded protection for all pilgrims.

1202-1254. Fourth, Fifth and Sixth Crusades.

1200-1300 Alhambraic period of great grandeur, Spain.

1252. Effort to expel Moors from Spain.

1254. Mongol domination of Persia.

1258. Downfall of Arabian Caliphate of Bagdad.

1270. Last Crusade.

1270. Saracenic conquests ended, and Saracens driven back into Arabia by Ottoman Turks.

1500. Best Art Period.

1605. Shah Abbas ascending Persian throne drove Turks and Mongols out and recovered the whole of Kurdistan, Mosul and outlying districts.

1610. See Mongol.

1610. Moors expelled from Spain.

1747. Afghanistan and Beluchistan separated from Persia. Came to Russian Caucasian territory.

HISTORIC SUMMARY OF RUG DISTRICTS

(See pages 16 and 17)

PERSIAN—In 558 B.C. the Persian Empire was founded out of Assyria. The Persians, Medes and Bactrians occupied the broad plateau of Iran between the Caspian Sea and the Indian Ocean, and were subject (250 B.C.) to Parthian rule. In 220 A.D. the new Persian Empire was formed; the Parthian tribes were driven South and East, and became the Turkomans of after years. For many centuries Persia was the scene of war and territorial division. 1254 the Mongols dominated, but in 1605 Shah Abbas ascended the Persian throne, drove out the Turks and Mongols, and recovered all their territory.

TURKISH—The Turks probably came from the north of China 226 B.C. It is a matter of history that in 550 A.D. the Khan of the Turks married the daughter of the Emperor.

1092—The Western Turks, as distinguished from the Eastern Turks, who affiliated with the Mongols, held empire over many parts of Persia and the west coast of Arabia.

In 1250 the Eastern Turks arrested Arabian conquests in Asia, and with the downfall of the Arabian Caliphate of Bagdad built up the Ottoman Empire. In 1360 the Ottoman Turks conquered the Asiatic possessions of the Byzantine Empire, and finally Constantinople surrendered to them.

TURKOMAN—From 250 B.C. to 220 A.D. Persia was part of the Parthian Empire, but in 220 A.D. the Persians threw off the Parthian yoke and the Sassanian Empire was founded. Turkoman tribes were marauding Parthians (Turanian origin), and were finally driven out of Persia. In 1300 A.D. many Turkoman tribes took refuge from the Mongols in the Kurdistan Mountains between Turkey and Persia.

In 1610 vast hordes of Turkomans were driven out of Persian territory into Turkestan by Shah Abbas. The term Turkoman is used erroneously to describe the people of Turkestan, Afghanistan and Beluchistan. Unquestionably these people are a mixed race, but it must be recalled that the Bokharans and Afghans were of white origin. The Turkomans have been always the scourge of all nations.

In 1718 the Turkestan-Turkomans proclaimed allegiance to the Khan of Khiva.

TURKESTAN—Bokhara, Khiva, Samarkand—163 B.C. the Bactrians, a white race, settled in confines of Bokhara, but in and around Bokhara we find Turkoman tribes (descended from the Parthians), and to

the East descendants of Mongol Samarkand. Turkestan is divided into a number of khanates, of which Khiva and Bokhara still exist, subject to Russian rule.

The Yomuds are wandering Turkoman tribes near the Caspian Sea.

The Beshire people are Turkoman tribes on the Amourdaria River.

CAUCASUS—The Caucasus district was at an early age controlled by Persians, who in 240 A.D. surrendered to Rome their supremacy of Georgia, Southern Caucasus.

Derbend was built by the Persians, 531, as a defense against the nomadic tribes of the Caucasus.

1200 the Mongols swarmed over the Caucasus.

1465 Kazaks (Cossacks) from the Mongol district settled on the Volga.

1587 Cossacks became allies of Russia.

MONGOL—1100—Mongol was a name applied to a great confederacy of nomadic clans just outside of Western China denying allegiance to any country. In 1200 the Mongols conquered parts of China, Afghanistan, Southern Russia and the Caucasus.

1259—Mongol rule extended over almost all Asia.

1300—The Mongols drove the Turkoman tribes west, where they have lived for centuries, in and about the Kurdistan Mountains. Some of them affiliated with the Ottoman Turks, who established finally the Ottoman Empire, and in 1453 conquered Constantinople.

1370—Samarkand became capitol of the Mongol Empire.

1587—The Cossacks (Kazaks), Mongol origin, became allies of Russia.

1480—Mongol supremacy in Lower Russia overthrown. Mongol Empire disintegrated.

1525—Babar, a descendant of the leader of the Mongols, invaded India and established the Mogul Empire.

AFGHANISTAN AND BELUCHISTAN—1092 the Afghan people were a small, independent white clan; conquered by the Mongols in 1200.

1605—Shah Abbas drove the Mongols out of Persia and regained a great deal of territory.

1747—Afghanistan and Beluchistan became separate countries. Beluchistan subsequently became dominated by India, and in 1885 regained independence.

CHRONOLOGY OF ASIATIC PEOPLE

(See pages 16 and 17)

ORIENTAL—ISLAM ORNAMENT.

THE term ORIENTAL relates to the Far East or Asia.

The term ISLAM relates to the religion which began with the birth of Mohammed, 571 A.D.

ARABIAN.

Native of Arabia. Arabian followers of Mohammed, born 571, were called Saracens and located at Medina; established Mohammedan religion 622.

Arabian followed the use of flat conventionalized interlacement of geometric accuracy, thus unlike Celtic or Scandinavian, and unlike the Ottoman form or later Turkish type. The Mohammedan religion interdicted the use of animal forms, and the law of the Koran was strictly followed by the strict Mohammedans, hence Arabian art was confined to conventionalized forms, with occasionally Arabic inscriptions.

SARACENIC.

634. Saracens conquered Syria, Palestine, Phoenicia and Egypt.

641. Persia overthrown by Arabians, who also conquered Northern Africa and captured Rhodes.

700. Saracens conquered Byzantium and Northern Africa; the Berbers accepted Mohammedan religion, and with inhabitants of Greek and Roman descent, became amalgamated with the Arabians under the name of Moors; 711, crossed to Spain, establishing the Caliphate of Cordova. Saracenic conquests for many years extended over Southwestern Asia up to the Mediterranean, influencing the arts of Spain, Southern France and Southern Italy.

The arts influenced by the invasion of the Arabians assumed a form more or less Arabian, and this form was called Saracenic.

MOORISH.

The arts developing in Spain were called Moorish, or Moresque.

755. Caliphate of Cordova; brilliant period of supremacy.

1236. Kingdom of Granada founded and the Alhambra built. The art here followed, called Alhambraic, reached its height 1250-1300.

Spanish Renaissance or Moorish Classic 1500.

Moors expelled from Spain 1610.

The Moors were the Saracen converts from Northern Africa who in 711 crossed to Spain. The arts are sometimes called early Spanish.

MONGOL, KURDISH, TURKOMAN. (See page 24.)

1250. The Alhambraic period.

1610. Moors expelled from Spain. By 1200 the Moorish form of ornament embodied Arabian ornament superimposed upon geometrical background framework.

TURKISH.

Turks originally Chinese tribe, 226 B.C. Seljuk Turks, a term applied to Western Turks who in 1096 held empire by conquest over many parts of Persia and the West Coast of Arabia.

The Turks had no art excepting the art borrowed from Persia and Arabia. (See Ottoman.)

OTTOMAN.

A band of wandering Turks aided the Seljuk Turks, or Western Turks, in battle and conquered the Arabians 1250. This was the beginning of the Ottoman Empire and the arrest of the Arabian conquests in Asia.

1360. Ottomans conquered Asiatic possessions of the Byzantine Empire and Turkey in Europe.

1453. Surrender of Constantinople to the Ottoman Turks.

1480. Ottoman supremacy on the wane.

The Ottoman arts were the arts of the Ottoman Turks or the Turks of the Ottoman Empire, established 1259. Ottoman art was the development of the Arabian with strong Byzantine influence ever exerted to the interdiction of animal life. A characteristic was the use of conventionalized pea forms and leaf and pod.

PERSIAN.

Islam effect upon Persia began 641, when Persia was overthrown by Arabians.

750. Independent principalities sprang up in Persia.

1605. Shah Abbas, ascending throne of Persia, drove out the Ottoman Turks and Mongols, and recovered the country.

Islam effect upon Persia 641, when Persia was overthrown by the Arabians. As long as Persia was dominated by the Arabians, Persian art was largely Arabian; but in 1605, with the downfall of the Ottomans, Persia, through Shah Abbas, developed to its fullest the native tendencies, even to the adoption of European Renaissance forms and human, animal and bird forms. Persian art had been always liberal, and even when under Arabian control was never flat and conventional but realistic with florals, notably pinks, hyacinths, tulips, roses, palms, pines, pomegranates, pineapples and dates.

A VOCABULARY OF

Names of Recognized Makes of Rugs are in CAPITALS.

- AFGHAN. Large carpets of Bokhara district and Northern Afghanistan.
- Afghanistan. Country south of Turkestan.
- Agra. Noted for its jail carpets; India.
- Ahmedabad. At one time important seat of India rug-making.
- Aiden. Aiden and Broussa provinces send most of their rugs through Smyrna, and such rugs are called "Smyrnas."
- AKHISSAR. Turkish make.
- Allahabad. Many fine India carpets come from Allahabad.
- Amritsar. Carpet-making seat of India.
- Anatolia. Peninsular embracing Turkey.
- Anatolian. Term for soft, unclassified Turkish rugs, usually applied to small sizes.
- Asia Minor. Geographic term.
- Ayin. Low grade Herat.
- Azerbaijan. Province of Persia.
- BAKHSHIS. Grade of Herez (Persian) rug.
- Baku. A Caucasian port of shipment.
- Bandhor. Term applied to modern Ghiordes.
- BELUCHISTAN. Country south of Afghanistan.
- Berdeliks. Hangings.
- BERGAMO. Turkish rug.
- BESHIRE. Turkestan rug.
- Bibikabad. Village contributing "Hammadans" to the trade.
- BIJAR. Heavy board-like Kurdistan grade following the original Saraks.
- Birjapore. At one time important seat of India rug-weaving.
- BOKHARA. Turkestan rug.
- Broussa. Province contributing much to the trade in "Smyrnas" (Turkish).
- Buluk. Commercial term for Sultanabad.
- Burojird. Village where many rugs and runners are made for Hammadan trade.
- CAESAREAN. Turkish rug.
- Camel's hair. Camel's hair seldom used in rugs, unless Indian. So-called camel's hair is generally *flik*, goat hair.
- CARIAN. (See Meles.)
- Cassaba. Grade name of modern Turkish rug.
- Castilian. In Thirteenth Century Eleanor of Castile brought first Oriental carpets into England.
- Caucasian. Relating to Caucasus, lying between the Black and Caspian seas.
- CHICHI. Caucasian rug.
- CHINESE. Doubtless Mongol origin 1200.
- CIRCASSIAN. (See Tcherkess.)
- Cone pattern. Cone, pear, palm, river loop are all synonymous of same motif.
- Cordova. Saracens established rug weaving in Cordova, Eleventh Century.
- DAGHESTAN. Caucasian rug.
- Delhi. Old seat of India carpet-making.
- DEMIRDJI. Turkish rug.
- DERBEND. Caucasian rug.
- DJUSHAGHAN. Kurdistan grade.
- Elizabetpol. Shipping point for Caucasians.
- Ellore. At one time important seat of India carpet-making.
- ENILE. Grade of Turkish.
- Eski Ajim. Medallion design of Oushak carpet.
- European-Turkish. Turkish carpets were made in Sixteenth Century at Arras, Fontainebleau; Tours, the Louvre, the Tuilleries, the Faubourg de St. Antoine and the Savonnerie.
- FARISTAN. Persian province.
- FERAGHAN. Persian rug.
- Filik. Goat hair.
- Filling. The threads thrown across the warp to fill up space between the knots.
- Gandja. Old name of Elizabetpol.
- Gehrous. Turkish district providing many "Genghis."
- GENGHIS. Genghis people occupy territory between North-Mosul district and Persia.
- GEORGIAN. Relating to all that district now known as Trans-Caucasia.
- GHIORDES. Ancient Turkish carpet highly prized. Also name of modern grades.
- GOREVAN. (See Herez.)
- Granada. In Thirteenth Century Saracens made rugs at Granada.
- GULISTAN. Grade name of Turkish rug.
- Gulla Hina. Design—flower of henna.
- HAMADAN. Persian rug.
- Hammadieh. Grade name of Turkish rug.
- Hammamluk. Bath rug.
- Harput. Turkish rug made in Harput Orphan Asylum.
- Hatchli. The cross design in Bokhara rugs.
- Hehbelik. Saddle bags or covers.
- HERAT. Rug made in locality extreme Eastern part of Persia.
- Herati. A term applying to design, variously described as "fish" or "rose-leaf" pattern. Also name of Persian rug.
- Herekeui. Town in Turkey.
- HEREZ. Persian grade (Gorevan, Serapi, Bakhshis).
- Hindustanieh. A Demirdji (Turkish) quality.
- Insees. A Turkoman rug of Afghan character.
- Iran. The ancient name of Iran is used now for any nondescript or unclassified Persian rug—often applied to Oustrinan and Karaguez.
- ISPAHAN. Ancient make of great value.
- Jabalpur. At one time important seat of India carpet-weaving.
- Jeypore or Jaipur. Many fine India carpets made here.
- JOOSHAGHAN. (See Djushaghan.)
- KABA-KARAMAN. Kaba, coarse: Karaman, migrant Turkoman of Asia Minor.
- KABISTAN. Fine Caucasian rug.
- KARABAGH. Caucasian rug.
- KARADAGH. Rug from East Mosul district.
- Karaguez. A Hammadan grade.
- KASHAN. A fine modern rug of Persia.
- Kashgar. Turkestan city, now under Chinese rule; rugs are of Chinese type.
- Kashmir. Seat of India shawl making; some rugs made at Scrinager.
- Kayin. (See Ayin.)
- KAZAK. A Caucasian rug of heavy quality.
- Kazakdji. Small Kazaks.
- Kenari. Term for long strip of carpet.
- KERMANSHAH. Ancient Kurdistan rug, now rare.
- KHIVA. Of the Bokhara family.
- KHORASSAN. Fine Persian rug.
- KIRMAN. Rugs of old Kirman.
- Kirmanieh. Classification term for rugs of Southern Persia.

ORIENTAL RUG TERMS

Names of Recognized Makes of Rugs are in CAPITALS.

- KIRMANSHAH. Modern reproductions of Kirmans.
 KIRSHEIR. Turkish.
 KONIEH. Turkish.
 KOULTUK. Rugs of Kurdistan district
 Kozan. An Asia Minor village near Mosul.
 Kuba. City from which Kabistan takes its name.
 KULAH. Turkish rug.
 Kurdish. Relating to the Kurds, mountaineers of Kurdistan district.
 KURDISTAN. District famous for rugs.
 Kutayah. Rug producing town in Turkey following Oushak methods.
 LADIK. Fine Turkish rug.
 Lahore. Seat of India carpet weaving.
 LARISTAN. English name for Niris rug (Laristan province).
 Lazgie. (See Leshgian.)
 Leshgian. Heavy Caucasian rug.
 Lulé. Name given to very thick rugs of Bijar character.
 Madras. At one time important seat of India carpet-making.
 Mahal. Grade of Sultanabad make.
 Makathik. Runners.
 MAKRI. Rug of Turkey.
 Malgaran. Name for many years applied to unidentified rugs, presumably Caucasian-Melgrian.
 Masulipatan. Low grade India carpet.
 Mecca. Name at one time applied to Shiraz rugs.
 MELES. Turkish rug.
 MESHED. Persian quality.
 Mina Khani. Pattern of Persian flowers joined by vines.
 Mir. From town of Mirabar in Saravan district, Persian, where Saraband rugs are made. Name is used to emphasize the place of manufacture.
 Mirzapore. Seat of India carpet-making.
 Mongol. Term applied to early nomadic tribes owning no allegiance to any country.
 MOSUL. City in East of Turkey.
 MULTAN. Grade of India rug.
 MUSKABAD. Grade of Sultanabad rug.
 Namazi. Small size.
 NIRIS. Persian rug made in Laristan province.
 Nishapur. Ancient city of Persia. Home of Omar Khayyam.
 Novi Varos. Christian village of Turkey where singular rugs are made with warp and weft of hemp.
 Odjaklik. Hearth rug.
 Osmanieh. Grade name for modern Ghiordes.
 OUSIAK. Heavy rug of Turkey.
 OUSTRIAN. Grade of Hamadan.
 Palermo. Oriental carpets made here in Twelfth Century.
 Pile. The nap surface.
 Polish. In Sixteenth Century Poland began making Oriental carpets. Modern Polonaise are Turkish.
 Poonah. At one time important seat of India carpet-making.
 Pushmina. High grade of wool carpets made in India.
 SAMARKAND. Turkestan carpets showing Chinese influence. Mongol origin.
 SARABAND. Persian rug.
 SARAKS. Ancient city of Eastern Persia. Bijar rugs are sometimes called Saraks because Bijar weavers originally came from Saraks.
 Sarandaz. Persian term for wide strip which goes at head of room
 Sarpuz. A covering
 SARUK. Persian rug; modern.
 Savalan. Term often used for Sultanabad rugs
 Sedjadeh. Floor-covering, about 5x8 to 9x12.
 SEISTAN. District between Persia and Afghanistan from which carpets come, highly prized as "Seistans" by the English.
 SELVILLE. A grade name for a Saraband.
 SENNA. Name of high grade Persian rug; also name given to knot.
 SERAPI. A Herez grade.
 Shah Abbas. Name associated with a certain design, after the Shah.
 Shemakha. City at one time capital of Khanate of Shirvan, ceded by Persia to Russia 1813. Now market-place for Caucasian rugs Soumaks are flat weave.
 Shemakinski. Term meaning bad work.
 SHIRAZ. Rug of South Persia.
 SHIRVAN. Caucasian rug.
 Sicilian. Saracens established rug-weaving in Sicily Twelfth Century.
 Silk Rugs. Made in Persia and Anatolia.
 Sivas. District Northeastern Turkey where modern rugs are factory-made.
 Smyrna. Turkish district.
 SOUJ-BOULAK. Kurdistan make
 Soumak. (See Shemakha.)
 Sparta. Turkish grade name, modern.
 SULTANABAD. Factory district in Persia.
 Sultanieh. Grade name for modern Ghiordes.
 TABRIZ. City and quality of Persian rug.
 Tcheches. (See Chichi.)
 TCHERKESS. (See Circassian.)
 Teheran. Ancient city of Persia.
 Tekke. Name given to Bokharas by people of Turkestan.
 Tereh. Turkish word for design.
 Thibet. Rugs of Thibet have recently been imported by India merchants.
 TOKMAK. Grade name for Turkish carpet.
 Transcaucasian. South of Caucasus.
 Turbelik. Grave carpet.
 Turkestan. Southern part of Russia.
 Turkish knot. Where the two loops come up between two warp threads as distinguished from Senna knot where one loop comes up between every two warp threads.
 Turkoman. Turkish nomads and people of Parthian origin settled in Turkestan and around the Genghis.
 Turunji. Term applied to design of medallion with rounded corners.
 TZITZI. (See Chichi.)
 Venice. Oriental carpets were made here Fourteenth Century.
 Yaprak. A kind of Oushak rug, applying especially to design.
 Yarkand. Turkestan city of Chinese Government.
 Yesteklik. Small mats.
 YOMUD. Turkestan rug.
 YURUK. Kurdistan mountain-made rug.
 Zenjan. Turkish village which markets odds and ends of Mosul and Genghis.
 Zoul. Khelim.

CHARACTERISTICS

This rug chart facilitates the identification of a rug by giving one at a glance the various characteristics. (1) The names of and the Persian rugs by (P) (2) The brackets on the extreme right-hand column indicate at a glance the seventeen grades of pile. (4) The wide web characteristics and finish of the end stand out conspicuously.

	Height of Wool Pile in fractions of inch.	WARP.	FILLING.
USHAK (T) Yaprak Kirman	$\frac{3}{8}$ to $\frac{3}{4}$, soft wool	Wool	Wool
KURDISH (K)	$\frac{1}{2}$ to $\frac{5}{8}$, thick and upright	Wool	Wool
YURUK (K)	$\frac{3}{8}$ to $\frac{1}{2}$, fine wool; some- times mixed with goat hair	Brown wool or goat hair	Brown wool or goat hair
BERGAMO (T)	$\frac{3}{8}$ to $\frac{5}{8}$, fine	Wool, usually dyed reddish	Wool, usually dyed
KABA-KARAMAN (T)	$\frac{1}{2}$ to $\frac{5}{8}$, coarse	Coarse wool	Wool or cotton
KAZAK (C)	$\frac{3}{8}$ to $\frac{3}{4}$	Wool	Wool, extra colored threads after each row of knots
AFGHAN (Tn)	$\frac{3}{8}$ to $\frac{5}{8}$	Goat hair or dark wool	Goat hair or dark wool
KULAH (T) Modern	$\frac{3}{8}$ to $\frac{1}{2}$	Coarse wool	Cotton or wool
DEMIRDI (T) Enile Gulistan	$\frac{1}{2}$ to $\frac{5}{8}$ $\frac{3}{8}$ to $\frac{1}{2}$	Coarse wool	Coarse wool
HEREZ (P) Bakshish Gorevan Serapi	$\frac{3}{8}$ to $\frac{1}{2}$	Usually cotton	Usually cotton
SULTANABAD (P) Savalans Muskabad Mahal	$\frac{1}{4}$ to $\frac{1}{2}$, coarse	Cotton	Cotton
GHIORDES (T) Modern Hammadih	$\frac{3}{8}$ to $\frac{1}{2}$ $\frac{1}{4}$ to $\frac{3}{8}$	Wool	Cotton
KONIEH (T) Modern	$\frac{3}{8}$ to $\frac{1}{2}$	Coarse wool, parti-colored	Wool
AKHISSAR (T)	$\frac{1}{2}$, mohair; sometimes mixed with wool	Coarse wool	Coarse wool
MAKRI (T)	$\frac{3}{8}$ to $\frac{1}{2}$. Name applied to rug of the Meles character.		
GENGHIS (C)	$\frac{3}{8}$ to $\frac{1}{2}$	Dark wool or goat	Gray or brown wool, with extra reddish filling threads
KARADAGH (P)	$\frac{3}{8}$ to $\frac{1}{2}$	Wool	Wool, dyed; extra filling thread
BESHIRE (Tn)	Similar to Afghan, with more yellow in the coloring.		
BELUCHISTAN (Tn)	$\frac{3}{8}$ to $\frac{1}{2}$	Wool	Wool
ANATOLIAN (T)	$\frac{1}{4}$ to $\frac{3}{8}$	Soft wool	Soft wool
CASSABA (T) Sparta	$\frac{1}{4}$ to $\frac{1}{2}$. Commercially produced in various styles.		
DERBEND (C)	$\frac{1}{4}$ to $\frac{3}{8}$	Brown wool or goat hair	Wool
LESHGIAN (C)	$\frac{1}{8}$ to $\frac{3}{8}$, large square knots	Wool	Wool
MOSUL (K)	$\frac{1}{8}$ to $\frac{3}{8}$	Usually wool	Usually wool
KOULTUK (K)	$\frac{1}{4}$ to $\frac{3}{8}$	Cotton; sometimes wool	Wool
SOUJ-BOULAK (K)	$\frac{1}{4}$ to $\frac{3}{8}$, thick and upright	Wool	Wool
KURDISTAN (K)	$\frac{1}{4}$ to $\frac{3}{8}$	Usually gray wool	Brownish wool.
BIJAR (K)	$\frac{1}{4}$ to $\frac{3}{8}$, hard and firm	Wool	Wool

OF RUG WEAVES

all the Kurdistan rugs are indicated by (K), the Turkoman rugs by (Tn), the Caucasian rugs by (C); the Turkish rugs by (T) that come in carpet sizes. (3) The order of arrangement shows at the beginning the highest pile fabrics, at the end the lowest

FINISH OF SIDES	FINISH OF ENDS	No. knots to Square inch. * means Ghiordes knot † means Senna		AVERAGE SIZES [] Indicates carpet size
No rule	No rule	16 to 60	*	All sizes, but usually []
Overcast	One end selvage, other selvage and loose ends	40 to 70	*	Up to 5x9
Heavy selvage, sometimes goat hair	Narrow brown web, short fringe or braid	36 to 40	*	3x5
Wide selvage	WIDE RED WEB, often figured, short fringe	60 to 100	*	3x5 to 4x6
No rule	No rule	16 to 36	*	Small sizes
Selvage	No rule	36 to 72	*	4x6
Heavy selvage	Shaggy with WIDE WEB	36 to 80	†	All sizes []
No rule	No rule	16 to 49	*	3x5, 4x6
No rule	No rule	26 to 64	*	[]
Overcast	Narrow web, warp ends loose	30 to 80	*	[]
Overcast	Narrow web, warp loose	30 to 80	*	[]
No rule	No rule	16 to 72	*	3x5, 4x6
No rule	Web with loose warp	24 to 56	*	3x5, 4x6
No rule	Narrow web, loose warp	36 to 81	*	[]
	WIDE WEB.		*	3x5, 4x6
Heavy selvage, parti-colored	Reddish web, shaggy ends	42 to 64	*	4x6 and runners
No rule	No rule	42 to 120	*	Runners
Selvage	WIDE WEB	36 to 80	†	[]
Overcast in modern, selvage in antique, often of goat hair	WIDE WEB	30 to 120	†	3x5, 4x6
	Medium web	20 to 64	*	Antiques small; moderns large
Selvage	Narrow web, carefully fringed	36 to 100	*	[]
Overcast	Long wool fringe with reddish web	42 to 90	*	4x6
No rule	No rule	24 to 56	*	All sizes up to runners
Overcast	Narrow web, loose ends	42 to 72	*	All sizes up to runners
No rule	One end selvage, other loose ends	56 to 90	*	Small and medium
Overcast	One end selvage, other loose ends	56 to 88	*	Small and medium
Usually overcast wool	Narrow web, loose fringe or hemmed, with colored-wool strand in end web	56 to 100	*	All sizes up to runners
Overcast	Narrow web, one end selvage	56 to 100	*	Large sizes

	Height of Wool Pile in fractions of inch.	WARP.	FILLING.
JOOSHAGHAN (P)	$\frac{1}{4}$ to $\frac{3}{8}$	Wool	Wool
CAESARIAN (T)	$\frac{3}{8}$ to $\frac{1}{2}$, puffy and soft wool	Usually colored wool	Usually wool
MELES or CARIAN (T)	$\frac{1}{4}$ to $\frac{3}{8}$	Wool, colored	Cotton and wool
HAMADAN (P) Oustrinan Karaguez	$\frac{1}{4}$ to $\frac{3}{8}$, wool, camel's hair; sometimes mixed	Cotton	Usually cotton
KHORASSAN (P)	$\frac{1}{4}$ to $\frac{3}{8}$, very fine	Cotton	Wool, with extra thread or two every five or six knots, producing ridges
KARABAGH (C)	$\frac{1}{4}$ to $\frac{3}{8}$	Stout wool	Single or double strand wool, with extra red- dish thread
SAMARKAND (Tn)	$\frac{1}{4}$ to $\frac{1}{2}$	Cotton or wool	Cotton or wool, distinct ridged back
CHINESE (See also Kashgan)	$\frac{1}{4}$ to $\frac{1}{2}$	Usually cotton	Wool with three or four extra filling threads
MESHED (P) Meshed Ispahan, commer- cial term for quality.	$\frac{1}{8}$ to $\frac{1}{4}$	Wool or cotton	Wool
KIRSHEHR (T)	$\frac{1}{8}$ to $\frac{1}{4}$, fine wool	Colored wool	Wool
FERAGHAN (P) Antique	$\frac{1}{8}$ to $\frac{3}{8}$	Cotton	Cotton
KABISTAN (C)	$\frac{1}{8}$ to $\frac{1}{4}$	Wool or cotton	Usually cotton
YOMUD (Tn)	$\frac{1}{8}$ to $\frac{3}{8}$	Brownish wool or goat hair	Wool or goat hair
SHIRVAN (C)	$\frac{1}{8}$ to $\frac{1}{4}$	Modern, brown or mot- tled, wool; antique, gen- erally white wool	Wool or cotton
BOKHARA (Tn)	$\frac{1}{8}$ to $\frac{1}{4}$	Wool	Wool
HERAT (P) Ayin (cheap grade)	$\frac{1}{8}$ to $\frac{1}{4}$	Wool or cotton	Wool
SHIRAZ (P)	$\frac{1}{8}$ to $\frac{3}{8}$	Antique, wool; goat hair in some moderns	Wool
KIRMANSHAH (P)	$\frac{1}{8}$ to $\frac{1}{4}$, irregular finish	Cotton	Cotton, with colored bind- ing thread
TABRIZ (P)	$\frac{1}{8}$ to $\frac{1}{4}$, fine wool	Cotton, linen or silk	Cotton, wool or linen
SARABAND (P) Selville, low quality	$\frac{1}{4}$	Cotton	Colored cotton
NIRIS (P)	$\frac{1}{4}$ to $\frac{3}{8}$	Stout wool	Stout wool
LARISTAN (P)			
KIRMAN (P)	$\frac{1}{8}$, finely finished	Cotton	Wool
SENNÄ (P)	$\frac{1}{8}$, fine	Cotton, linen or silk	Cotton, fine wool or linen
KASHAN (P)	$\frac{1}{8}$ to $\frac{1}{4}$, very fine	Cotton, sometimes linen	Cotton, sometimes linen
SARUK (P)	$\frac{1}{8}$, fine wool	Cotton or linen	Cotton or linen
CHICHI (C)	$\frac{1}{8}$	Usually white wool	Wool, brown
DAGHESTAN (C)	$\frac{1}{8}$ to $\frac{1}{4}$	Usually gray wool	Wool
KULAH (T) Antique	$\frac{1}{8}$	Fine wool	Fine wool
GHIORDES (T) Antique	$\frac{1}{8}$, wool, with occasional figures in cotton	Wool, silk or cotton	Wool, linen or cotton
LADIK (T) Antique	$\frac{1}{8}$	Very fine wool	Dyed wool
ISPAHAN (P) Antique	$\frac{1}{8}$	Cotton	Cotton

FINISH OF SIDES.	FINISH OF ENDS.	No. knots to Square inch. * means Ghiordes knot. † means Senna.		AVERAGE SIZES. [] Indicates carpet size.	
Overcast	Narrow web, loose warp ends	64 to 120	*	Runners	
Selvage goat hair	Narrow brown web, short fringe	42 to 63	†	All sizes	[]
Selvage	Narrow web, loose fringe	25 to 90	*	4x6	
Overcast	One end usually loose warp	56 to 99	†	Hamadans, Karaguez and Ostrinan are often runners.	
Overcast	Narrow web or none, with loose warp ends	64 to 140	†	All sizes	[]
Selvage, antique; overcast, modern	One end usually turned, other loose	56 to 90	*	3x5; 4x6	
Overcast in modern, selvage in antique	Knotted fringe with narrow web	30 to 72	†	Medium	[]
No rule	No rule	30 to 72	*	All sizes	[]
Overcast	Narrow web, fringe and warp	64 to 110	*	All sizes	[]
Selvage	Usually colored web, short fringe	49 to 100	*	4x6	
Overcast	Narrow web, loose warp ends	30 to 140	† *	5x9 and runners	
No rule	If cotton warp, loose ends, if wool, knotted	72 to 200		4x6	
Selvage, often parti-colored	WIDE REDDISH WEB	63 to 120	†	3x5, 5x9	
No rule	Long knotted fringe	Modern 30 to 56 Antique 56 to 100	*	3x5, 4x6	
Overcast	Red or striped WIDE WEB	63 to 140	†	All sizes	
Overcast	Narrow web, warp fringe	42 to 110	*	Large sizes	
Overcast, parti-colored	WIDE REDDISH WEB, with embroidery effects	42 to 130	*	3x5, 4x6, etc.	
Overcast, thick cotton	Narrow web, loose warp	100 to 324	*	3x5 to 5x9	[]
Modern, usually selvage	Narrow web	100 to 324	*	3x5 to 5x9	[]
Overcast	Narrow web, warp ends loose	72 to 170		Large	
Overcast	WIDE WEB, checked in color, short fringe	42 to 72	*		
Overcast	Narrow web	100 to 360	†	All sizes	
Overcast	Narrow web, warp ends loose	100 to 360	†	All sizes	
Overcast	Narrow web, fringe	100 to 360	*	Small sizes	
Overcast, fine silken cord selvage	Narrow web, loose warp, usually colored strand in web	100 to 360		All sizes	[]
Selvage	Narrow web, knotted fringe	56 to 90	*	4x6, etc.	
Selvage	Narrow web, fringe	64 to 120	*	3 x 5, etc.	
Narrow colored selvage	Web usually yellow, warp ends loose	64 to 120	*	3x5, 4x6, etc.	
Selvage often silk	Narrow web, sometimes silk fringe	90 to 140	*	3x5, 4x6	
Wide selvage	WIDE RED WEB, or narrow with fringe	90 to 140	*	3x5, 4x6	
Overcast	Fringed or loose ends	120 to 400	†	All sizes	

CLASSIFICATION OF THE PRINCIPAL RACES AND PEOPLES AND DATE OF THEIR ORIGIN

BLACK RACE, (Ethiopian or Negro),	{ Tribes and peoples whose true home is Central and Southern Africa.					
YELLOW RACE, (Mongolian or Turanian),	{ (1) Chinese (3500 B C), Burmese, Japanese, and kindred peoples of Eastern Asia, (2) Nomad Tartars, Huns, Par- thians, Mongols, etc., of Northern and Central Asia and of Eastern Russia, (3) Turks, Magyars, Hungarians, Finns, ancient *Scythians, Lapps and Basques, of Europe, (4) Ma- lays of Southeastern Asia and inhabitants of many of the Pacific islands, (5) Esquimeaux and American Indians.					
WHITE RACE, or Caucasian,	Hamites	{ Egyptians, 4000 B C Libyans (Berbers, subsequently Moors), North Coast Africa				
	Semites	{ Assyrians, 2286 B.C. Phoenicians, 1100 B C (Cyprians, Rhodians) Hebrews, 1900 B C Empire of Shepherd Kings in Eastern Egypt (Hyksos) Arameans (occupying old Syria, Mesopotamia and Babylonia) Arabians, 571 A D (followers of Mohammed, Saracens)				
	Asiatics	{ Hindus, 2000 B.C Bactrians. Medes, 640 B.C. Persians, 558 B.C. (followers of Mohammed).				
	Classicals	{ Greeks, 1900 B C Romans, 753 B C. Etruscans Byzantines.			ROMANS	{ French Spaniards Italians Portuguese
	Celts . . . (originally from Asia, 2000 B C)	{ Gauls Irish Welsh. Scotch. Bretons of Brittany.			CELTS	
	Aryans, or Indo- Europeans	{ Germanic tribes, Franks, and Goths, Germans, Flemish, Dutch, Swiss, Scan- dinavians, Swedes, Norwegians and Danes, Angles, Saxons and Jutes—the English sprung from the four latter tribes.			GERMANS	
	Teutons . .	{ Russians. Poles, etc.				
	Slavs	{ Russians. Poles, etc.				

*Authorities differ regarding the Scythians, who 2000 B.C. occupied a vast section of Europe north of the Black and Caspian Seas. Some believe the Scythians were Mongols, others maintain Aryan origin, from which the Slavs descended.

BARBARIC DESIGN

BABYLONIAN ARCHAIC	PHENICIAN, OLD ARAMÆAN
✱	✱ ✱
⤴	⤴ ⤴ ⤴
∪	∪ ∪ ∪
⤵	⤵ ⤵
∇	∇ ∇ ∇

WHEN man the barbarian carved some mystic sign upon his club or battle-axe, he had no art in his soul and no conception of Ornament.

For centuries that are gone designs or signs or marks, were unquestionably employed solely to express thought, without any conception of an artistic idea.

Hence we must not regard Design and Ornament as analogous terms. Ornament came with civilization, Design was of utilitarian impulse. It was symbolical.

If we contemplate some phase of Oriental art, especially the tribal forms, we find innumerable examples of design that are far from ornamental.

Long before the dawn of history we find two distinct races in Asia, the Turanian or Mongolian, and the Caucasian. The Mongolian or Yellow race includes the Chinese, the Tartars, the Mongols and

Turks; the Caucasian race includes the Egyptians, Assyrians, Arabians, Hindus, Persians, Greeks and Romans. The broad plateau of Iran in Asia was inhabited on the north by the Medians and on the south by the Persians. Many of their people, together with broken tribes of other Aryans, traveled east to the dis-

	MEANING	OUTLINE CHARACTER, B. C. 4600	ARCHAIC CUNEIFORM, B. C. 2500	ASSYRIAN, B. C. 700	LATE BABYLONIAN, B. C. 500
1.	The sun	◊	⬠	☼	☼
2.	God, heaven	✱	✱	☼	☼
3.	Mountain	⋈	⋈	⋈	⋈
4.	Man	⤴	⤴	⤴	⤴
5.	Ox	⤵	⤵	⤵	⤵
6.	Fish	∇	∇	∇	∇

strict adjoining India, and in the great sub-division of the Turanian races of China great hordes traveled west, until the Aryan and Turanian characteristics were merged in broken clans, the class that we now term Turkoman.

Where civilization advanced, and the arts flourished we have design as a concrete form of decoration, and best exemplified in the work of Persia and Arabia, but with the hundreds and thousands of nomadic tribes design had been used to express an abstract thought or symbolism without heed for beauty, and these pictorial forms were at best crude ornament.

As a means of expression the nomads or wandering tribes as well as the savages of all countries early devised a form of picture language, and certain signs understood by them became in time tribal marks, or involved possibly religious feeling. Thousands of these people living only by conquest traveled about from place to place in vast ravaging hordes. One can comprehend the conqueror of one band adopting with pride some symbol from the trappings of his fallen foe because this predatory instinct and boastfulness was manifest in the Empire styles, when bits of Italian or Egyptian decoration were strung together to commemorate the conquests of Napoleon.

Then, again, in the crude interchange of tribal courtesies and in the common assimilation of migratory people, signs, ideograms and phonograms, having no meaning beyond being the reminder of some experience, were much used. It is natural, moreover, that in the use of simple signs or designs the same thing should be commonly used by many people in many remote parts of the world, and parts of squares and circles have been used universally for thousands of years to indicate various ideas, making it impossible for one to fix a definite meaning for these designs or to determine by their presence a definite point of origin.

The writer some time ago had occasion to illustrate the illusions which arise from the use of angles, and with no thought but to accomplish this purpose

the accompanying design was prepared to show that notwithstanding appearances the straight lines enclosed between acute or obtuse angles are of the same length.

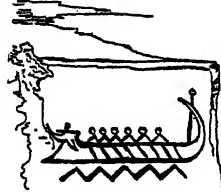
In the preparation of the story of Oriental design the writer is interested to note that his illusion illustrations, prepared at a time when his mind was far from the Orient, may be regarded as excellent examples of Mongol detail. Every figure in the illusion figures is to be found in Kurdistan designs, emphasizing the fact that simple pictorial expressions are of world usage. They occur to the minds of all people and of all countries, and are not sufficiently intricate to constitute an original thought.

Perhaps the most important influence on the use of design was the common employment of picture-writing. The researches of the Bureau of Ethnology, Washington, incline one to believe that picture language was introduced by prehistoric America to China. Alexander Speltz, in his great work on "Styles of Ornament," encourages this belief by many examples of prehistoric design from North and South America.

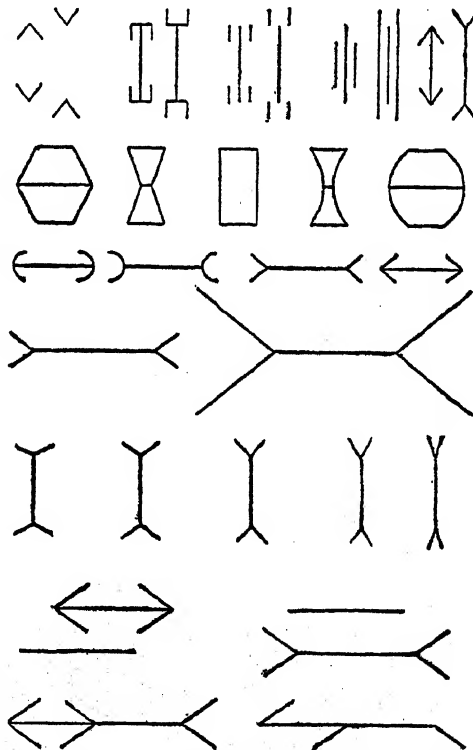
The native designs of old Mexico suggest the Anatolian. The native designs of the Aztecs suggest Egyptian, and we commend the reader for further study of this subject to "Unknown Mexico," by Carl Lumholtz, or to the Government Exploration Reports on the Tussayan and Hopi Indians, descendants of those living centuries ago in the deserted villages of Arizona and Mexico, Central and South America.

In the illustration of old Maya designs it is not difficult to trace motifs identical with those of the Mongol districts of the Caucasus. The Maya Indians were the most advanced of the North American aboriginal races. They

had books, paper, picture language, were sun worshippers, built well and carved well, had paved roads of stone, and communicated by couriers. Their houses were decorated and the temples of Yucatan were built, if we are to believe the archaeologists, when Egypt was a wilderness.



The above is from a Greek tablet and shows apparently the origin of three borders—the water line border, the barber pole and the reciprocal trefoil border.



A series of illusions respecting straight lines and angles; similar figures appear in Kurdistan rugs.



Alaskan "Record of a hunt." See text.



Egyptian.

The Smithsonian Institute has given to us a great number of illustrations showing the sign language of the Maya, and we find here also the tree of life, the latch-hook, the square and rhomboid, the octagon, the overlapping wave design, the fret, the swastika and the trefoil.

We can turn to Aztec and Peruvian decoration and find designs almost pure Turkestan and Caucasian. Forms of a cross that are often seen in Caucasian rugs are illustrated by Lumholtz as representing conventionalized forms of the Mexican toto blossom. Mexican water motifs are the same as Caucasian, and the use of florals and geometrical figures gives evidence of a common inspiration—an inspiration that nature gives to the primitive mind. There is further interest in the fact that in all countries some flower—the iris, the lotus, the lily, the acanthus, the palm, the poppy, the toto blossom—is utilized for its symbolic significance. With the Mexican Indians flowers, blossoms and birds have a strict religious meaning. Indeed, the Huichol Indians never pluck a flower unless with pious intent. It is safe to assume that no savage ever sat down to the work of ornamentation unless it expressed thought, and such thoughts were naturally simple and confined to simple means. The records of an Alaskan hunt we reproduce as an example from Meyer's "Prehistoric Times." The translation follows:

I go by boat (indicated by a paddle held upright)—I sleep one night (hand at side of head denotes sleep)—on island with two huts—I go to another island—two people sleep there—a sea lion I hunt with harpoon—I return by boat with companion (indicated by two oars) to my lodge.

In this system of writing the characters are rude pictures of material objects and no extensive vocabulary is required to cover the needs of a savage people. A picture of an eye would indicate the order of sight, or the personal pronoun, or vigilance, or other meanings, according to circumstances. A lot of zig-zag lines falling from a parallelogram would indicate rain.

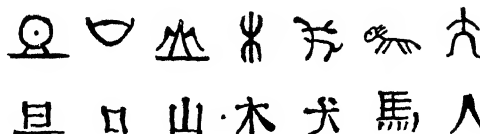
The great chasm between picture writing and sign writing was partially bridged by the Chinese who, as early as 2000 B.C., employed a system wherein every word of the language was represented by a symbol. Then came the Egyptian system and the Babylonian



Mexican



Hopi American Indian



Chinese.

system of cuneiform writing, 2000 B.C., a system generally adopted in Western Asia, employing the use of a wedge-shaped stylus. Much of the writing was stamped upon clay. For thousands of years the cuneiform system of writing was lost. In 1618 de Sylva Figueroa, of Spain, investigated the inscriptions and fixed them as Turanian. Hence it is reasonable, in view of the purely angular character of Mongol decoration, to trace much of its inspiration to the early knowledge of cuneiform writing.

In the excavations of ancient Troy, the buried cities of Illos and Hisarlic, certain decorative forms of these cuneiform records, found upon coins and tablets, have been adopted as fetishes of the people, especially in the Kurdistan district, much as the people of America adopt the swastika under the vague impression that it is a good-luck sign.

From the coins and tablets of these old Trojan ruins of Asia Minor we find the swastika so common and in so many forms, or rather alterations, that we believe that the latch-hook of this district and the Caucasus, and even of the Turkoman district, is a lingering swastika influence and not a wave sign. We find in Asia Minor the swastika in its true form as well as distortions of these forms, sprawly shapes, sometimes representing stars or trees or animals. It is impossible to trace the meaning of the signs because we find them among so many people at periods widely separate. The term is thought by some to mean eternity. The swastika enclosed within a circle gives a suggestion of flight, progress. We have seen the swastika with the extending lines leg-shaped, sometimes eight and ten instead of four legged.

Zmigrodski, the anthropologist, classifies these distortions under what he calls related swastikas. Unquestionably the swastika originated as a thought expression, which in time became a fixed symbol of general world use.

The United States Government, in the Smithsonian report of 1894, published the results of its research and showed that the swastika had been found in almost every part of Europe and was identical with the same form used in prehistoric America. It was known in India and ancient Bactria, East Turkestan, in Rhodes, Northern Europe, Southern Europe, Asia

Minor, Greece, Rome, Byzantine, Northern Africa, Great Britain and America. Ancient Troy was full of the swastika, and it appeared on the coins of the classic Orient, Babylonia, Assyria, Chaldea and Persia.

The French Government discovered the swastika throughout Armenia and in the Caucasus district. So any assumption that it has a restricted or local meaning is untenable.

In searching for the origin of the star, the octagon and the triangle we are brought frequently to the floors of Constantinople. We may go back to India and the Brahmans and we find the triangle as a secular mark. The combination of two triangles gives us the six-pointed star. The combination of two squares gives us the Mohammedan eight-pointed star, and the five-pointed star is supposed to be a Christian symbol. Yet if we go back to the period of Christian enthusiasm in the Byzantine Empire we will find the Brahman and Mohammedan eight-pointed star in universal use. The marble mosaic which covered the floors contained geometrical shapes innumerable. The five-pointed, six-pointed and eight-pointed star is simply a geometrical combination of squares and circles. After the fall of Constantinople the beauty of its decorative system was promptly copied by the Mohammedans, quick to perceive a means of beautifying without the use of animal forms, interdicted by the Koran, and we trace this Byzantine influence through the Anatolian Peninsula and the Caucasus.

Tradition states that the crescent was adopted and used in Constantinople as an omen of protection like the winged asp and ball of Egypt. When the Macedonian hordes approached old Byzantium by stealth the crescent moon arose and revealed their presence and saved the city. The crescent was then adopted generally as a good-luck symbol. In after years when Constantinople fell to Turkish dominion the crescent was seized upon as a valuable symbol.

Geometrical design had a wide influence upon the arts of all Asia, with the exception of Persia. The Arabians developed a remarkable system of strapwork, scroll and circular design strictly geometrical, and even when the Arabian system became floriated it was the juxtaposition of the floral details geometrically arranged and interwoven. We find the same system in China, where geometrical forms of the fret similar to the Greek fret, geometrical circles and diamonds and octagons are used universally, but have no relationship with similar designs of the Greek and Roman Empires. We find in China the eight-point decoration that is adopted generally through the Turkoman district and found frequently in Afghanistan rugs. It implies Mongol influence. The same thing is common in Gothic decoration.

Design is not always decoration, but decoration is always design. There is much that interests us in



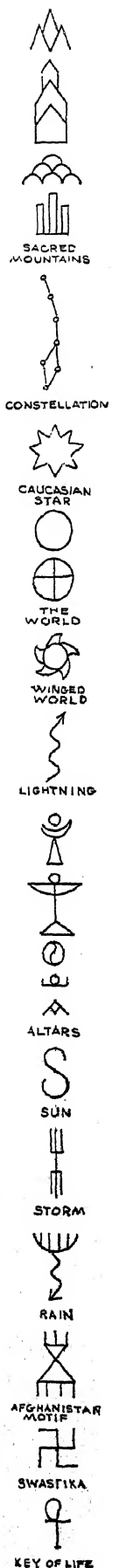
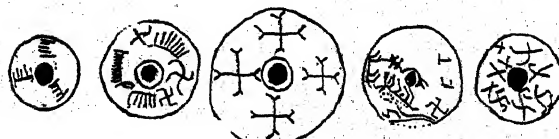
Greek.

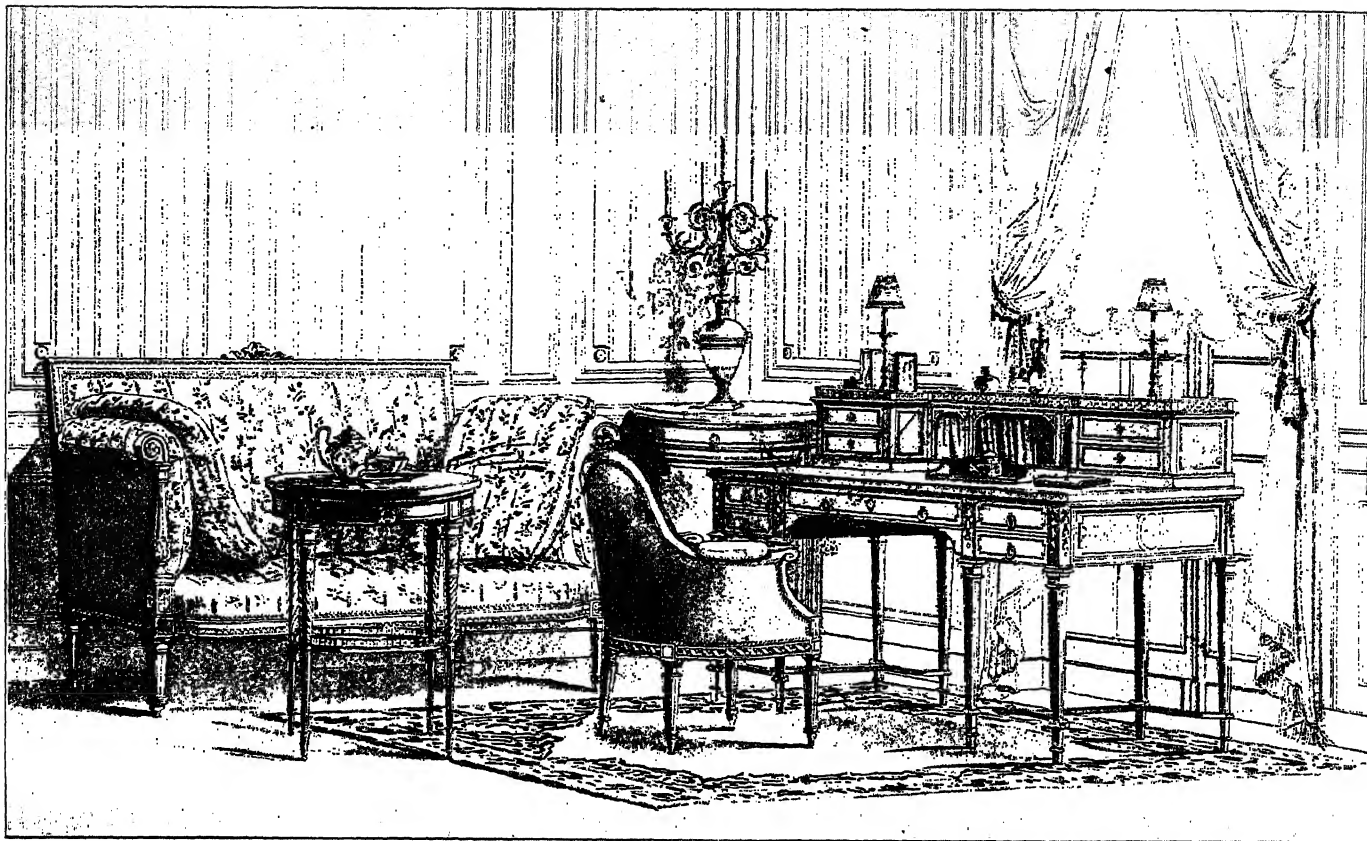
Design represents a development of civilization and culture. The Arabians as world conquerors left the imprint of their decorative art for thousands of miles around them, but they absorbed little, and to the end Arabian art was true to its ancient forms.

With Persia, however, the best period of its art progress may be traced direct to the influence of Shah Abbas, who in the Sixteenth Century sent his best artists to Italy, where they studied under the tutelage of the great Renaissance designers. All that is most beautiful in Persian art may be ascribed to the Renaissance and Arabian influences.

We do not forget that for centuries before Christ the Persians were in close intercourse with the Assyrians and Egyptians, and their art flourished accordingly, nor that early Persian art was strongly Assyrian and Babylonian. But this was not the art that became in years afterwards indigenous to the soil, the art which, freed of Mohammedanism, embodies the presentation of nature forms, floral and animal, and presents a unity of design brought into coherent relationship by the principles underlying the best Italian school.

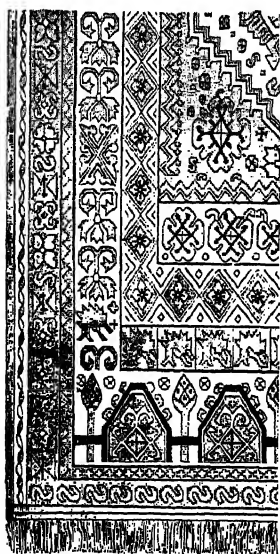
We can contemplate the work of Arabian and Persian designers satisfied with the decorative charm that it possesses. But the mere fact that with most Oriental design we search for the meaning, the symbolic underlying story that is told, shows on its face that the mind is not satisfied; that as a decorative composition the design does not appeal to our esthetic sense, but interests because enigmatical.





Correct Louis XVI interior, showing Oriental rug.

THE USE OF RUGS ACCORDING TO PERIODS



THE chronological or the period uses of rugs is in no way confusing if one knows the history of rugs. For centuries the only rugs in use were Oriental rugs, and when the making of Oriental rugs was introduced into Europe by the Saracens, Ninth and Tenth Centuries, the patterns continued to be Oriental. The history of Oriental rugs goes back to Assyria, Egypt, Old Persia, ancient Greece and Rome.

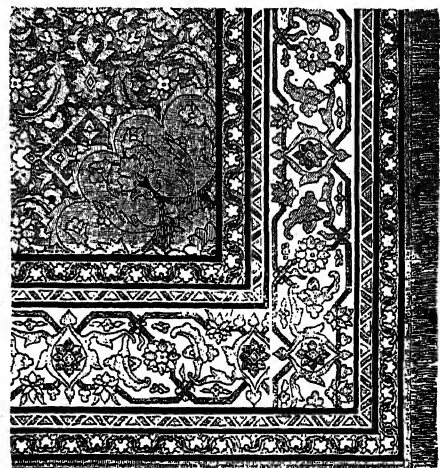
In 711 when the Saracens began swarming into Spain, and later when they settled along the southern countries of Europe, particularly Sicily, they took their looms with them. We find as early as 900 A.D. traces of Oriental art as far north as Scandinavia and in later days, the Thirteenth and Fourteenth Centuries, we have a distinct type of Oriental rug known as Hispano-Moresque, and a little later Portuguese-Persian was evolved.

We have record also of looms set up by the

Saracens in Palermo, Twelfth Century; Poland, Twelfth Century; Venice, Fourteenth Century.

During the reign of Henry IV of France, 1600, rug weaving was undertaken. The first European influence developed in design character, and right here it is well to emphasize the fact that we must differentiate between a tapestry and a specific floor covering.

The term carpet was one which in the early days applied to hangings, and the references to ancient carpets which we frequently find in literature have doubtless reference to tapestry. The French term *tapissier* means to carpet, to hang or cover with tapestry; *tapis*, a carpet; *tapete*, carpet or tapestry. Hence when we read of the Flemish, French, English or Italian "carpets" of an early period, we must remember that the term was synonymous with tapestry. An Englishman today who carries a traveling shawl speaks of it as his "rug,"



THE USE OF RUGS ACCORDING TO PERIODS

and so in the time of Edward III, 1350, the Flemish carpets were not carpets in the present acceptance of the term; they were the product of many Flemish weavers who settled in England, and all these weavers were tapestry makers. In Holt's book, "Rugs Oriental and Occidental," we find the statement that the Flemish people made rugs, not carpets, which were used for wall hangings and table covers. This would seem to confirm our theory that these goods were in fact wall tapestries, although possibly they were used sometimes for state occasions to cover a floor. Following the efforts of Henry IV to manufacture rugs in France, an inventor named Dupont was placed in charge of a workroom established in the Louvre about 1605, and soon after, perhaps 1620, an assistant named Lourdes was instructed to establish a weaving industry in the district where the Hospice de la Savonnerie, an institution for poor children, was located. This factory was called La Savonnerie, and the name stuck to the product until 1825, when La Savonnerie was consolidated with the Gobelin Works. The carpet made there was a pile fabric, and Renaissance designs were produced. The same era marked the establishment of factories for the manufacture of rugs at Fontainebleau and Tours.

It is interesting to note that contemporary with this development of rug making in France in designs of the classic type, Shah Abbas introduced in Persia the Italian style. Indeed, some of the best Persian rug designers were sent to Italy to study Italian designs, and the lessons brought back to Persia sowed the seed of the Italianesque spirit that we note in old Kirman rugs.

In 1664 Colbert established a carpet factory at

Beauvais, and during the periods of Louis XIV and Louis XV some extraordinary examples of fine decorative design were adopted in the manufacture of carpet; Renaissance effects and Flemish effects naturally followed the coming of weavers from Flanders about this time to take employment in the tapestry works organized by Colbert.

In Brussels over two centuries ago they made carpeting in distinctly European patterns, but this would only take us back to 1709, the period of Queen Anne.

In the reign of Henry VII, 1485-1509, there was an effort made to produce rugs in England, and again under James I, but before 1745 every authority agrees that the English carpet was a mere interlacing of warp and weft; it had no substantial back; it was light in weight, and developed finally the Kidderminster or ingrain.

In 1745 a carpet factory was established at Wilton by the Earl of Pembroke, who had studied the French carpet manufacture and imported a number of French weavers. These carpets had a cut pile. They were made in one piece and from the beginning were known as Wiltons. This goes back to the time of Chippendale, and doubtless many of the patterns were independent of Oriental suggestion.

In 1749 the Brussels loom was erected in England, and from that time to this we have had carpet industries which have commercialized matters. With these facts kept in mind, it should not be difficult to determine the kind of carpets to be used in the period rooms prior to George III.

The following chronological table will be of much assistance in definitely fixing period relations:

THE PERIOD USES OF RUGS

The making of rugs in Asia goes back to the Prehistoric Ages.

English Romanesque	1066
French Romanesque	700-1100
Gothic Early Period	1100-1500
Late Gothic and Italian Renaissance	1400
French Renaissance	1500
Francis I, Henry II, Louis XIII.	
English Renaissance	1500
Henry XIII.	
Flemish Renaissance	1507
Spanish Renaissance	1500
Portuguese Renaissance	1500
German Renaissance	1550
Elizabethan	1558
Jacobean, English	1603-1650
James I	1603-1625
Charles I	1625-1649
Cromwellian	1653-1659
Charles II	1660-1689
William and Mary	1689-1702
Queen Anne	1702-1714
Georgian Period	1714-1820
Chippendale-Sheraton-Hepplewhite and Adam.	
American Colonial Period	1727-1820
Henry IV, French	1589-1610
Louis XIV	1643
Louis XV	1715
Louis XVI	1774
Directoire	1795
Empire	1804

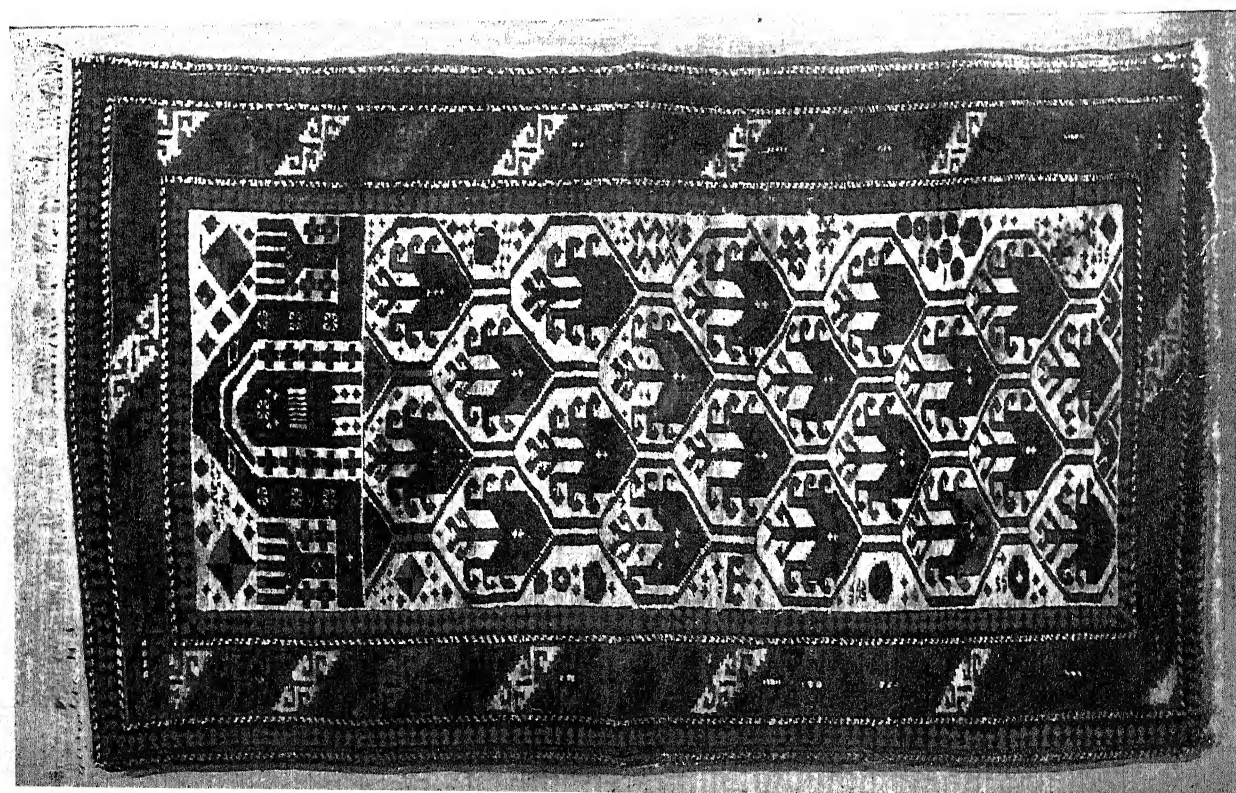
Oriental rugs from Asia or of Spanish origin the results of colonization.

From 1100 to 1400 the Mediterranean merchants establish rug industries in Spain, Sicily and Venice and supplied Europe with Oriental carpets of European manufacture, besides the vast quantities of native examples imported from Anatolia, India and Persia; all of Oriental design.

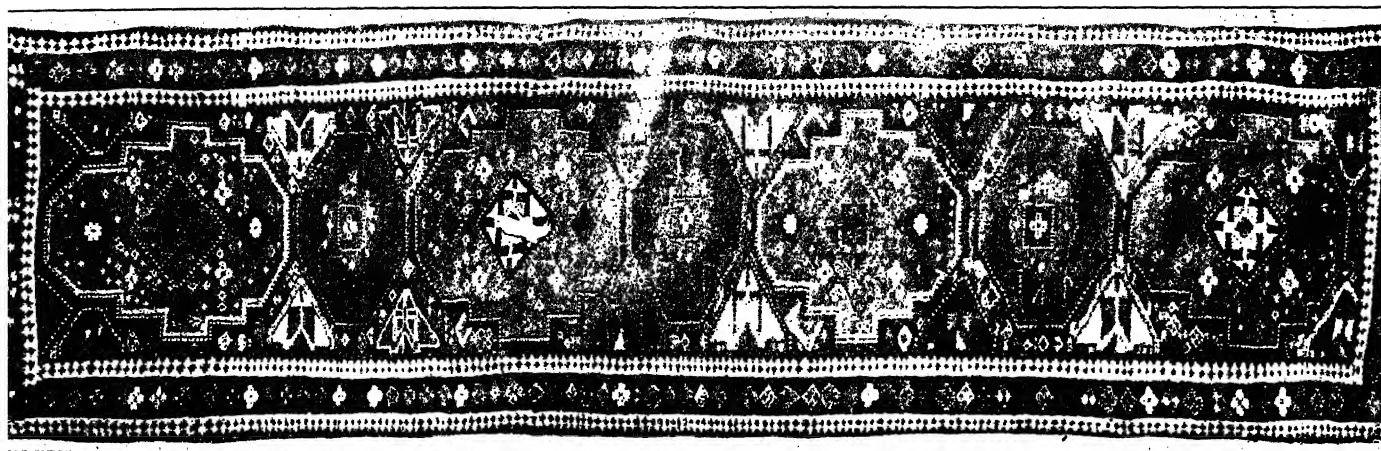
Early in the Seventeenth Century Shah Abbas introduced Renaissance characteristics in the Persian rugs of his court, in order to demonstrate his antagonism to the influences of Mongol character. Contemporaneously the manufacture of Turkish carpets, but of *European design* was introduced at Arras, Fontainebleau, Tours and La Savonnerie. Results of practical productions began 1620, and by 1660 this manufacture was well developed. Frequently heavy wall tapestries were utilized for the floor. Prior to 1745 English-made carpets were crude products similar to ingrain. In 1745 a cut pile carpet called Wilton was first produced. In 1749 the Brussels loom was erected in England. During Louis XV and the period of Chippendale Chinese rugs were much used.



Shirvan, three-quarters-inch pile, shaggy ends.
Grude colorings, 4x6 feet.



Daghestan, antique Prayer Rug, 3x6 feet. Close, firm pile.
Soft colors on white ground, characteristic trefoil border.



Karadagh Runner.

CAUCASIAN

THE Caucasian range occupies the Isthmus of Lower Russia between the Black Sea and the Caspian.

The Czar rules many strange peoples, the remnants of innumerable Asiatic nations.

Alexander the Great conquered Georgia of Western Caucasus. By the end of the Fourth Century Georgia was part of the great Eastern or Byzantine Empire.

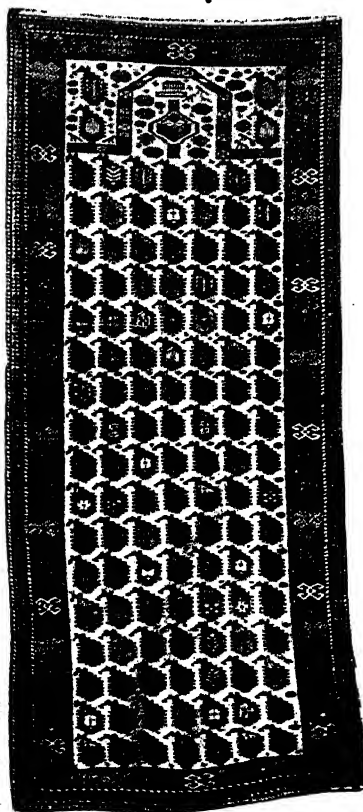
The Arabs carried their conquests into Georgia. At the close of the Tenth Century, Georgia achieved independence.

In the Thirteenth Century the whole of the Caucasus country was conquered by the Mongols. Here also the rival Mohammedan sects of Persia and Turkey fought out their everlasting quarrels. Then came Russian rule in 1801. Then came the final conquest of the Leshgian tribes and the capture of their chief in 1859, and the last resistance to Russian rule was crushed.

In Tiflis, the emporium city, the German philologist, Professor Brugsch has calculated that seventy languages are spoken. Tiflis forms the end of the military road across the Caucasus and lies midway between Baku and Batoun. Any attempt, therefore, to determine the exact origin of a rug made in the Caucasus, is obviously fraught with difficulties. Throughout this section, where the remnants of the old

Leshgian tribes, the Suanetians, Georgians, Ossets, Abkazians, Daghestanis, Circassians, Mingrelians, Kabardans, Ismeritians, Tchetchens, Kazaks and the people of the southern country bordering upon Persia, have intermingled and intermarried and naturally lost all coherency of native tradition and tribal character. One can only approximate a diagnosis of the products of the people.

DAGHESTAN—In antiques the term Daghestan applies to a fine grade that first came over to America, but it applies also to the rugs of the Daghestan province and thus includes the Derbend, Kabistan and Chichi rugs. The Daghestan proper was among the first of the Oriental rugs to become popular in America. A Daghestan characteristic is the latch hook, which works into almost all the features of design. Even the fretwork borders have latch-hook terminals. Patterns suggest mosaic work and jewelry work. Colorings are bright; patterns clean cut. Floral forms seldom seen. Colors are positive. White and pale gray often used as background. The borders are made up of two or three main stripes and sometimes two or three very fine stripes that are crossed diagonally like a barber's pole. Height of wool pile, one-eighth to one-quarter of an inch. Warp, usually gray wool. Filling, wool. Finish of sides, selvaged. Finish of ends, narrow web,

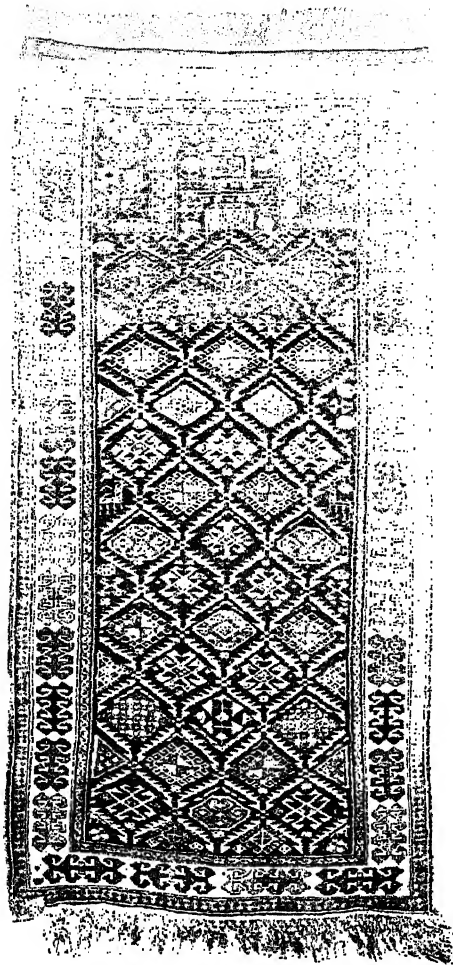


Caucasian. Prayer rug showing palm leaf treated geometrically.



CAUCASIAN TYPES.

although No. 10 is not



Daghestan.

sometimes fringed, with usually loose ends. The knot of all Caucasians is Ghiordes and runs from 64 to 120 to the square inch. The average size of Daghestans is 3x5 feet.

DERBEND—The general features of the Daghestan are shown in coarser form, coarser weave, larger size, up to 6x10 feet. Pile much longer. Star shapes conspicuous. Turkoman influence frequently introduced. Sometimes Kazak figures. Colors bold, in red, blue and yellow. Surface has a luster like many old Mosuls. Fringe is often rough and dark owing to the introduction of a goat-hair warp. Sometimes the end selvage is heavily knotted. Inartistic. Border stripes are well defined. The rug weavers are almost Kazak in nature. Height of wool pile, from one-fourth to three-eighths of an inch. Warp, brown wool or goat-hair. Filling, wool. Finish of sides, usually overcast. Finish of ends, reddish web, fringed

The illustration on the right is a typical Kabistan, embodying features that suggest Kazak in the center of the design and Tcherkess, Chichi or Daghestan in the border. The coloring, however, is pleasing in contrasting colors. The height of pile is one-eighth to one-fourth of an inch, closely woven and about 4x6 feet; distinguishing features of the Kabistan.

with long wool. Ghiordes knot. 42 to 90 knots to the square inch.

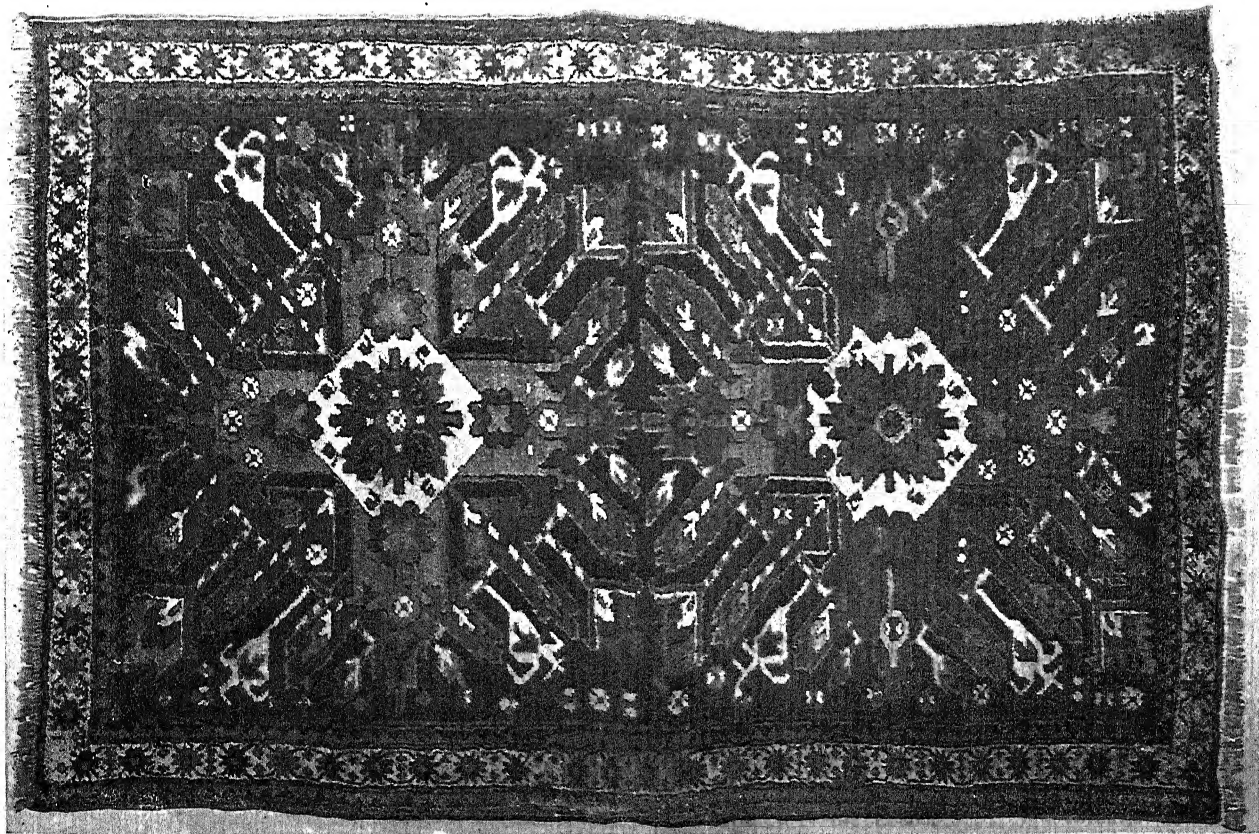
CHICHI (TZITZI)—Chichi is a trading name given to rugs which come from the mountains north of Daghestan. The tribal name is Tchetchen. They are nondescript examples, well made, with strong Persian influence; sometimes rosettes, scrolls, geometrical tree patterns, and cones, suggestive of Saraband. Sometimes there is a central figure with a ground filled in with little floral or geometrical figures disconnected. Sometimes four borders are used, including the trefoil. Although nomadic the tribes are not belligerent but move among the northern hills peacefully with their flocks. Height of pile, one-eighth of an inch. Warp, usually white wool; filling, brown. Sides, selvaged. Ends, finished with a narrow web, fringed. 56 to 90 knots to the square inch. Like all Caucasian rugs, tied with the Ghiordes knot. Size usually 4x6 feet.

CIRCASSIAN (TCHERKESS)—As a people the Circassians do not exist. After a long struggle against Russian rule, they went out of the Caucasus in one great exodus and are scattered throughout Asia and Europe. A few wandering tribes now live along the

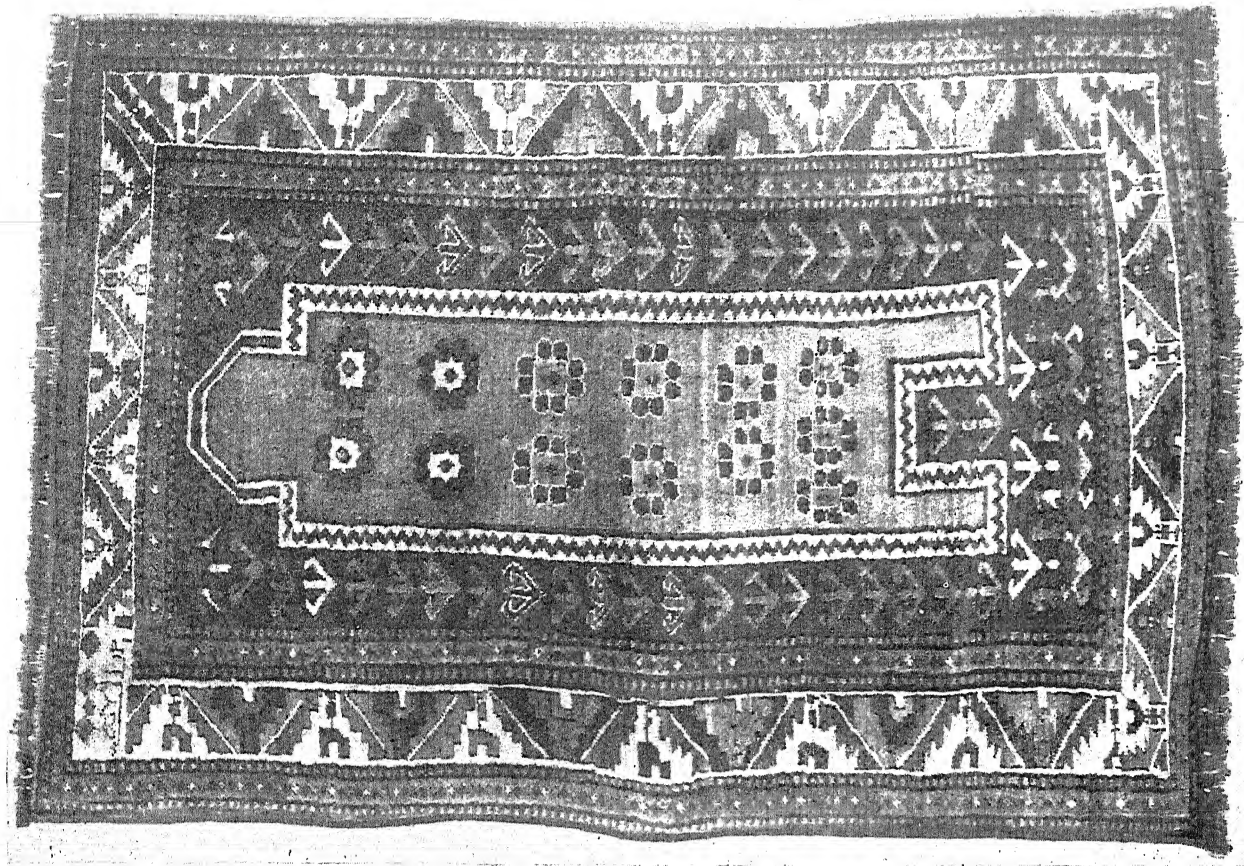




DESIGN DETAILS OF CAUCASIAN RUGS.



Kazak, one-half-inch pile, all wool warp and weft,
brilliant colorings.



Old Karabagh Prayer Rug, 4x5½ feet. Soft colorings,
one-half-inch pile.

C A U C A S I A N

shores of the Baltic once occupied by the Tcherkess people. Many of the wanderers settled in Anatolia where they made rough inartistic fabrics, poor quality and poor color. There is little that is decorative about them and the styles are mostly copied from any and every source. The term Malgagan made to apply to the nondescript rugs, is frequently synonymous of Tcherkess. They are unclassifiable.

KABISTAN-KUBA—From the Kuba district, North from Shemakha. Good workmanship, fine texture, diversified design. The fabric is similar to the Daghestan. The rugs usually come a little larger, while the field is often filled with little figures, animal and floral forms. Stripes are much used. Often we find perpendicular stripes running the full length. Crude bird and animal figures, barber-pole stripes, diagonal stripes and dainty colorings prevail. The pile is closely and finely clipped. They can be distinguished from the Daghestan inasmuch as the sides are usually overcast and a cotton weft is used instead of wool. The colorings moreover are inclined to be richer and the patterns more profuse in detail. The warp is sometimes cotton, like Persian rugs, while the Daghestan uses wool in both

warp and weft. Dealers often classify a Kabistan as simply the finest grade of Caucasian. Height of pile, one-eighth to one-fourth. Warp, wool or cotton. Filling, usually cotton. Finish of sides, no rule,

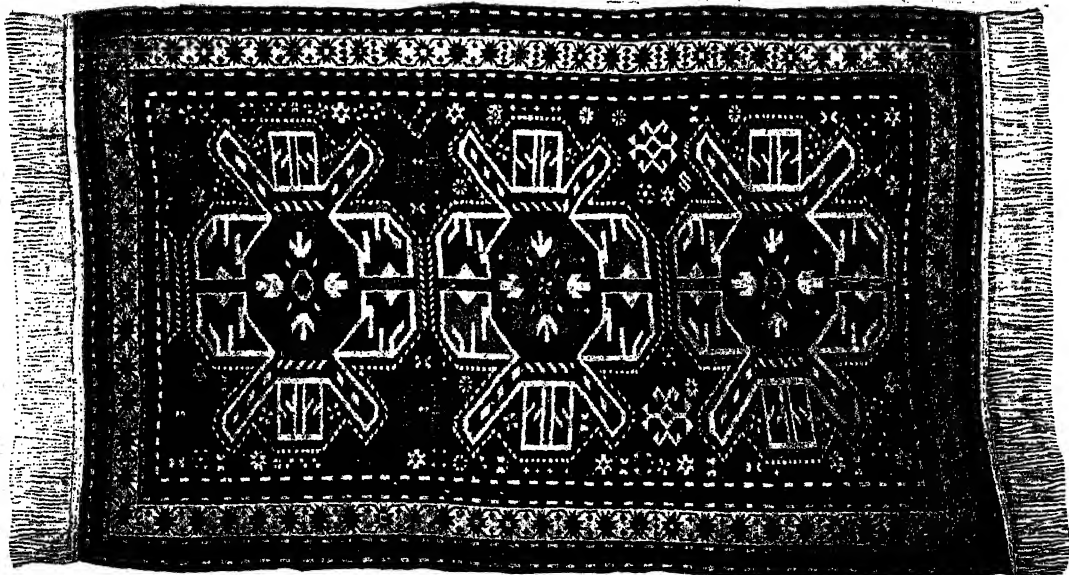
but generally overcast. Finish of ends, narrow web with loose warp. Ghiordes knot. 72 to 200 to the square inch. Size 4x6 feet.

KARABAGH—Coarser than Daghestan. With some the field is in squares like the Bokhara. Spatter patterns often employed, spreading out like a Kazak star. Reciprocal trefoil borders much used. While an ancient dependency of Persia they show Turkoman as well as Caucasian influences, employing latch hook and tarantula figures. Old Karabaghs were fine, but many of the modern pieces are wretched examples, hastily made for quick market. Where floral design is used it is conventionalized and angular. The effects are usually loud and blotchy. Old Karabaghs have a pile from one-fourth to three-eighth of an inch high, and

preserve usually a Persian characteristic. The warp is of stout wool; the filling of wool, and we frequently see extra filling of reddish thread. In the antiques the sides were selvaged. The sides of the moderns



Circassian.



Antique Kazak.



ISPAHAN PRAYER RUG.

Showing the Herati motif conspicuous in the border.

~~Often~~ overcast. One end is usually turned and the other has a narrow web with loose warp threads. They are made in the Ghiordes knot, fifty-six to ninety to the square inch. Sizes 3x5 and 4x6 feet. The weft is sometimes colored throughout, showing brown or reddish upon the back. District adjoins North Persia.

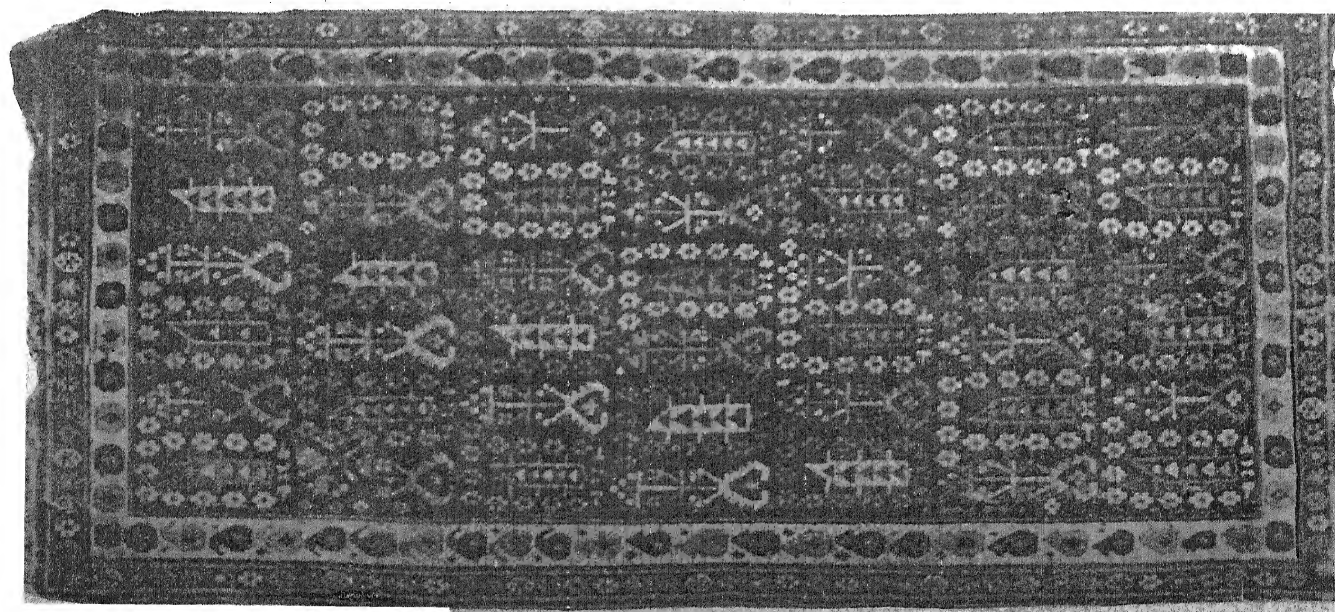
KARADAGH—The Karadagh rugs for convenience we class as Caucasian, although they come from East of Mosul Province and northern Persia. The designs show Caucasian and Persian characteristics combined. The ground is always well covered. They are not a commercial rug, but few being made. The back shows sometimes a suggestion of Genghis in the extra threads of the filling, and often, as in Karabaghs, a red thread shows in the weft. Those best known are in runners. They may be classed among the Genghis for their locality, as well as Caucasian for their technique. Height of pile, three-eighths to one-half inch. Warp, wool. Weft, dyed wool with extra filling thread. Usually finished in the Persian style, overcast. Made in the Ghiordes knot, forty-two to one hundred and twenty in the square inch.

KAZAK rugs were first made in the North Caucasus by tribes which were an offshoot of the people of the Kirghis steppes; the descendants of these northern tribes are scattered over Southern Russia, where most of the Kazak fabrics that come to this market are made. The rugs are easily recognized, they are made in sizes usually 4x6 feet, and of long pile, soft and heavy. The colorings are bold and the typical patterns are strong and of a diverging character suggesting an armorial treatment of spears and battle-axes crossed and recrossed. The borders are of eight-pointed star character joined in a running design suggestive of the Persian method. The heaviness

of the fabric and the length of pile necessitates bold design treatments. There is no rug that can be confused with the Kazak excepting certain heavy Karabaghs and the Yuruks of Anatolia, although the Yuruks are likely to have goat hair in the warp, filling or selvage, whereas the Kazaks are always wool. Owing to the fact that there is always one or two filling threads thrown between the knots, a space is formed which, together with the length of the pile, predisposes the nap to lie over or flatten. Kazaks are always wool warp and filling. The height of the pile is from three-eighths to three-quarters of an inch. The extra filling threads are usually colored reddish. There are thirty-six to seventy-two knots to the square inch and the size averages four to six feet.

SHIRVAN—Ancient Khanate, south of Caucasus Mountains, producing rugs of a coarser quality than Daghestan, and in colorings a little less mellow. In assorting rugs, the modern commercial Shirvans are presumably the poorer grades of low-pile Caucasians, although old Shirvans were exceedingly fine and well made. Designs follow general Caucasian principles. Antiques often suggest the Anatolian type, especially in the borders, which depart from the Caucasian and, like old Karabaghs, present flower devices, conventionalized. The moderns are often as complex and overcrowded as the Shiraz and Kabistan. Wool foundation throughout. Rough coarse fringe at the ends extending from a narrow selvage.

Height of pile one-eighth to one-fourth inch. Warp, brown or mottled wool or goat hair, although in the antiques it is frequently white wool. Filling, wool or cotton. No rule as to finish of sides. Ends have a long rough fringe. Ghiordes knot, in the moderns from thirty to fifty-six to the square inch; in the antiques, from fifty to one hundred. Sizes, 3x4



hichi, or Tzitzi, from Tchetchen District

CAUCASIAN

and 4x6 feet. Shirvan ceded to Russia, 1813. Shemakha, old and famous city

BAKU—Might be regarded as a Kabistan were it not for the Shirvan weave characteristics. In design and coloring almost Kabistan, even little birds in corners; a small streak of dull brown, probably camel's hair, usually thrown across the blue ground at the top and bottom.

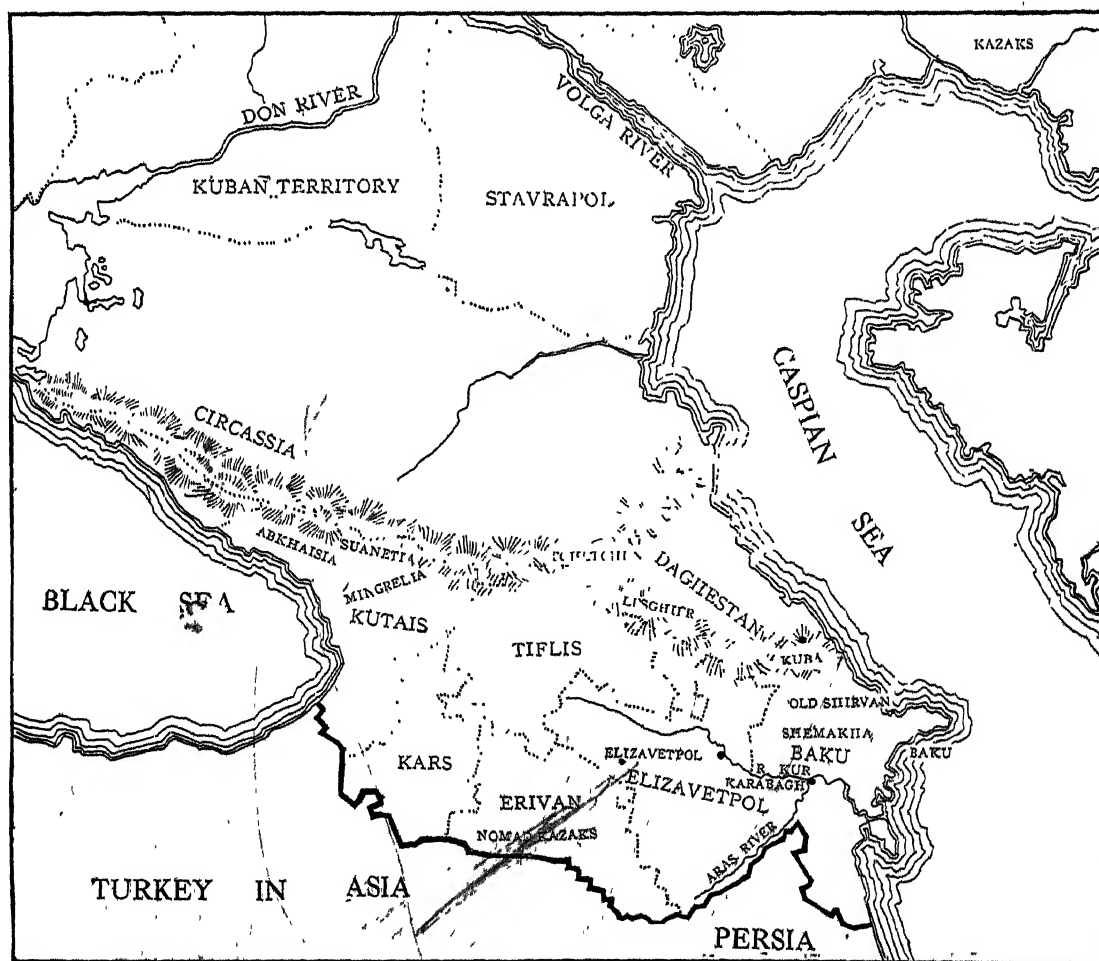
LESGHIAN—A great number of coarse rugs come from the section of the Caucasus Mountains just south of the province of Daghestan. Yellow and blue prevail almost as much as in the prayer rugs of Kulah. Each knot is sharply defined, so large that in the finest Lesghian there are seldom more than fifty-six knots to the square inch and usually forty-four to the square inch. The pile runs from one-fourth to three-eighths of an inch high. The warp and filling are always wool, no rule is followed in the finish of the sides and ends. There are from twenty-four to fifty-six knots to the square inch, made in all sizes but usually small.

SOUMAK—Sometimes called Kashmir; not difficult to identify as they are wool and with a flat stitch

with loose yarns showing in the back; patterns similar to Kazaks. Name derived from Shemakha.

GENGHIS—Lying between the Mosul province and Persia are bands of Turkomans, remnants of the Mongol hordes of Genghis Khan, who left their greatest influences through the Caucasus, the Kurdistan Mountains and Southern Russia. Like the carpets of Karadagh, their rugs have such a resemblance to the Caucasian that we group them as such, instead of geographically. Genghis rugs are usually runners. The wool is rather poor, and the back shows that there are two or more filling threads between the knots. The designs are primitive, the weaving compact and very heavy; the designs are Caucasian, although Persian influence crops out. The term Genghis, while applying to a Kurdistan variety, is a term commercially used to cover the unidentified shipments which come from Elizabetpol, the old name of which was Gandja, in the Caucasus district.

GEORGIA—Ancient Georgia was the vast territory south of the Caucasus Mountains, now called Trans-Caucasia. The term Georgian applied to a rug is merely geographic.



The country south of the mountain is called Trans-Caucasia, and lies at the southern boundary of Russia.

CHINESE and SAMARKAND CHARACTERISTICS

IN ONE'S effort to distinguish between Chinese and Samarkand rugs more depends upon design and color than upon technique. It must be remembered that old Samarkand rugs and all the Chinese rugs wherever they were made during the Mongol occupancy of China, Thirteenth, Fourteenth and Fifteenth Centuries, had common inspiration. The Mongols, who finally established the imperial palace at Samarkand, were the same people who occupied the magnificent courts of China, as early as the Twelfth Century. When the Mongols were driven out of China, the Mongol influence in art was driven out; and with the establishment of the Ming Dynasty Chinese art became true to its primeval traditions. But along the Western and Northwestern borders of China, covering Turkestan and reaching far down to Thibet, the Mongol influence clung, and there we have a type of Mongol-Chinese that we call Samarkand, Kashgar and Yarkand. Sometimes the Mongol influence is so severe that it is brutal. Witness the adaptation of the phoenix and dragon design of the Turkestan sad-delbags which we illustrate, page 46.

The field of a SAMARKAND is often covered with a Chinese fret showing a shade of one

color laid over a shade of another color. Medallions are used, fish, fowl, floral motifs, geometrical Persian forms with dragons and cloud bands. Yellow often prevails in the border, but the body of the rug frequently runs to deep tones, which distinguish it from the vivid, pale or light tones of the Chinese. Sometimes, however, the Chinese colorings are found in Samarkand pieces; but apart from color or design, the Samarkand technique betrays the type, the Samarkand back showing

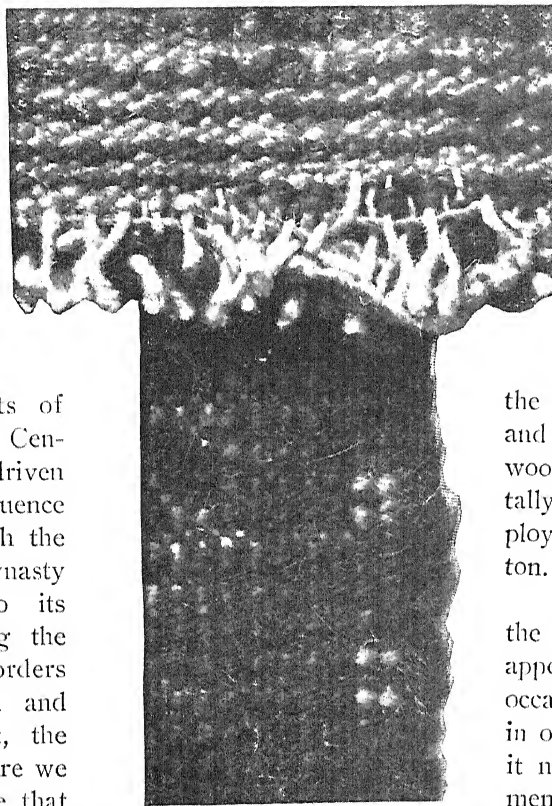
the knots distinct; they are Senna tied and disclose the brown or yellowish wool of the warp and filling yarns, totally unlike a Chinese back, which employs white in the web, usually cotton.

The tie of the Senna knot gives to the back of any rug a distinguishing appearance, and where employed, as it occasionally is, in Chinese rugs, giving in one detail a Samarkand appearance, it need never confuse one, if one remembers that the Samarkand web is usually dark wool, and the Chinese

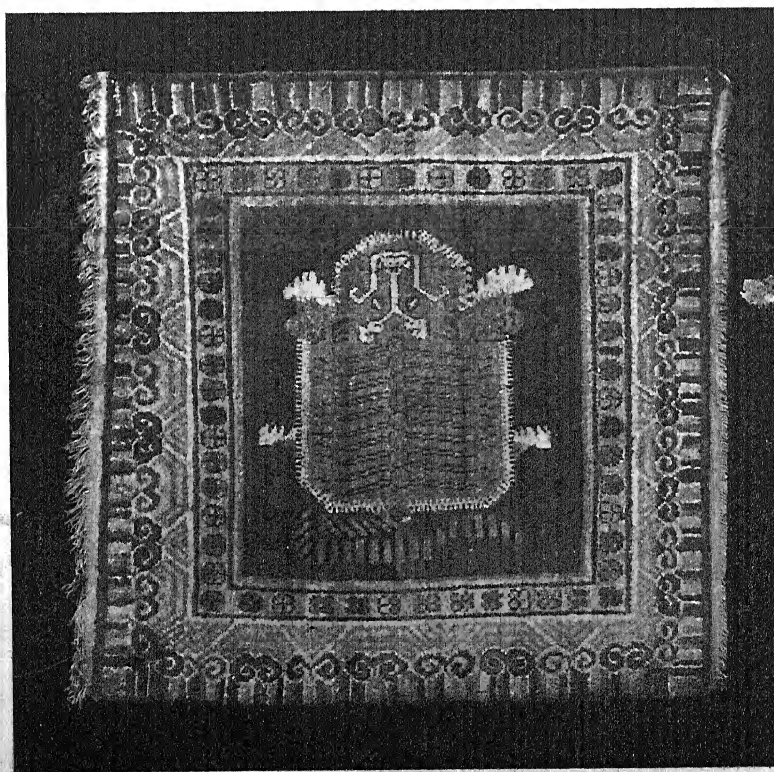
white cotton. Early Chinese rugs unquestionably copied the Turkish methods (see chapter on Early History), while Samarkand developed under the neighborhood influences of Persia.

At Pekin a great many admirable rugs are made; so also at Tien-tsin and at Shanghai. When they show design resemblance to Samarkand, although 1,600 miles away, the resemblance is due, no doubt, to the fact that just north is the wild broad district of Mongolia,

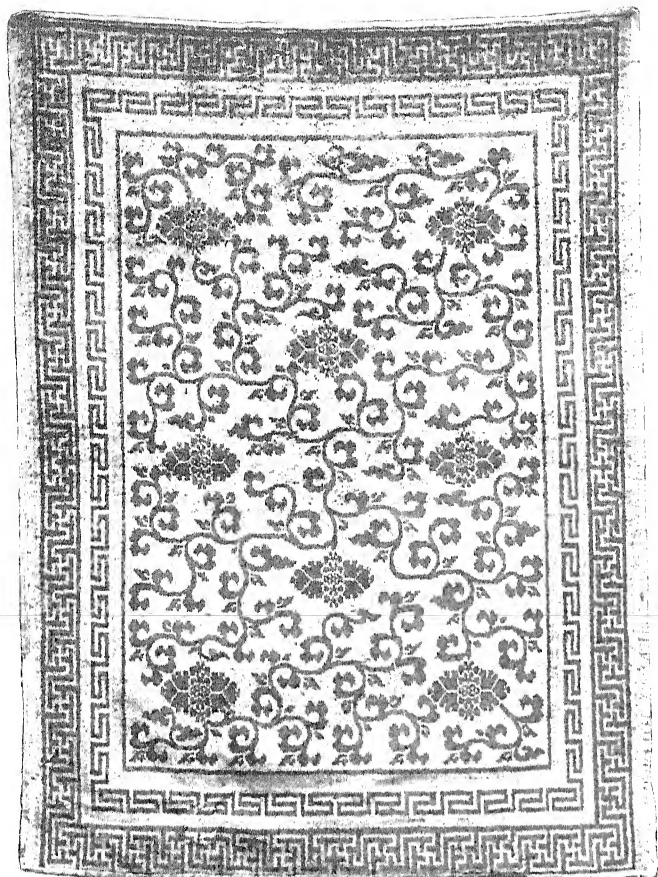
Chinese.



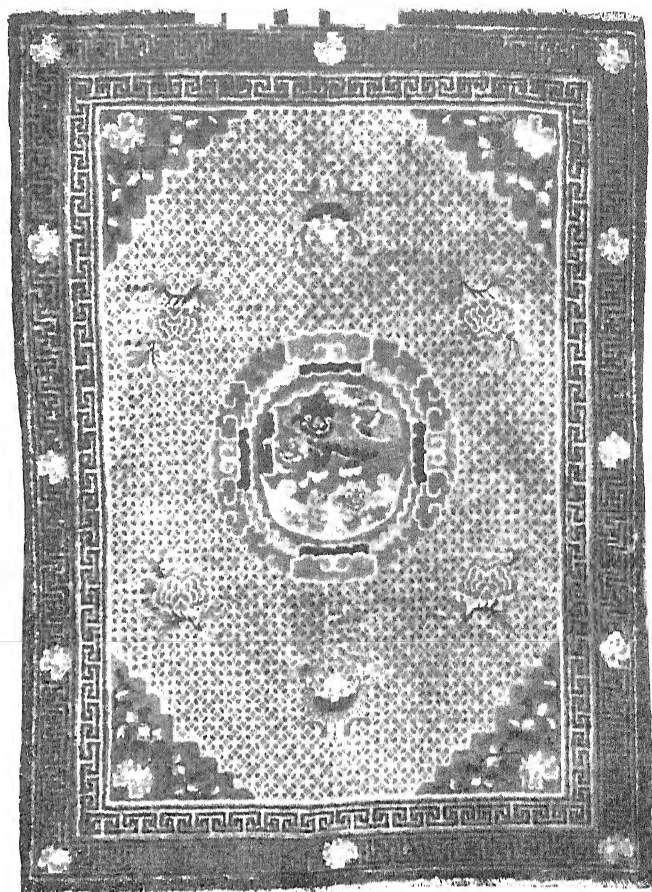
Samarkand.



On the right, unique Samarkand rug, Early Ming Period. Old red center, over which is an embellishment woven to represent a tiger's skin. Outer border wave design of red, green, ivory-white and two shades of blue.



Closely-woven, silky pile. Salmon-pink panel, with peony and leafy scrolls woven in sapphire-blue. Bordered with golden-brown, which has the swastika and Greek fret in dark-blue.



Silky pile. Center panel of trellis design in yellow, pink and brown, with bold medallion of kylie surrounded by cloud forms and peony scrolls, corner ornaments and sprays woven in two shades of blue, ivory-white and salmon-pink. Two borders of swastika and Greek fret.



Fine, silky texture. Sapphire-blue ground, richly ornamented with kylins, sprays of fruit and flowers, the "Three Abundances," butterflies, and border designs in low tones of yellow, turquoise-blue and ivory-white.

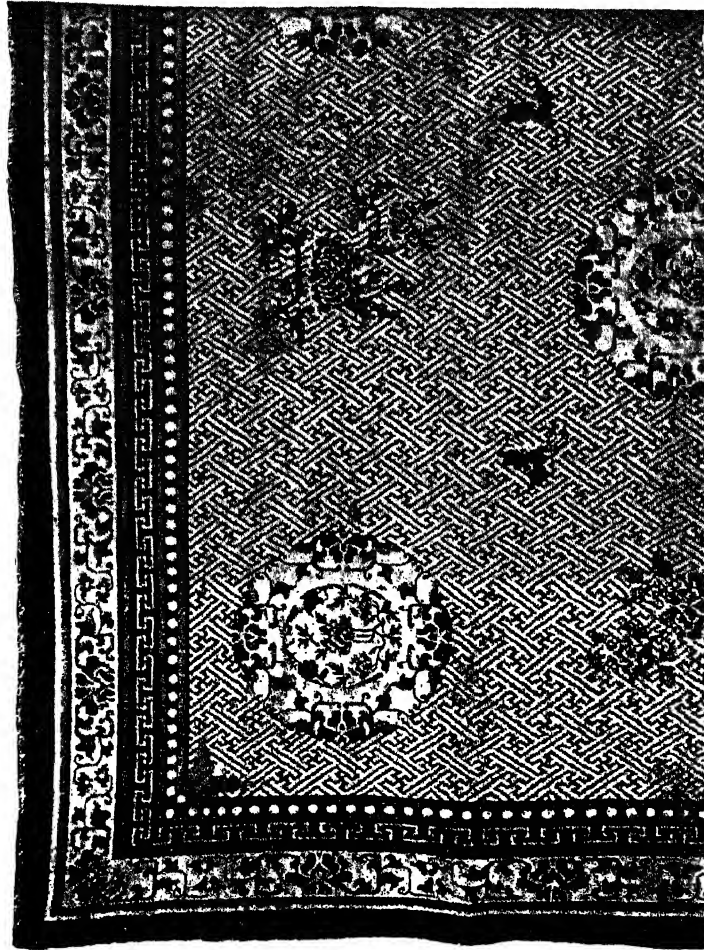
ANTIQUE CHINESE RUGS.

Wool pile. Cotton web.

CHINESE AND SAMARKAND CHARACTERISTICS

where they perpetuate arts and sciences practiced in Samarkand, the old Mongol capital, the connecting link between Samarkand, Kashgar, Yarkand and Khotan on the West, and the far Chinese cities. Most of the rugs that are coming into this market to-day as antiques have been made in northeastern China and in Chinese Turk-estan during the last seventy-five years.

By reason of the pronounced Mongol characteristics of design, independent of technical differences we classify the rugs of Northwestern China (Chinese Turk-estan) as of the Turkoman family, including rugs of the Samarkand neighborhood, Kash-



Antique Chinese rug. Closely woven, thick wool pile. Ivory white ground, covered* with a swastika fret design in orange red, ornamented with five medallions of peony scrolls in two shades of blue on white reserve; sprays of peonies and four symbolical butterflies in sapphire and turquoise blue. Surrounded by a wide border of harmonious design and colors and narrow border of Greek fret.

gar, Yarkand and Khotan.

It is well perhaps to enumerate the principal symbols of Chinese art as a means of distinguishing characteristics:—

Bat, Happiness.

Buddhist Sceptre, Success in literary labors.

Chi-lin or Kylin (a kind of horned doe), Nobleness.

Cloud-band, The Deity.

Cock and hen on an artificial rock-work, Pleasures of country life.

Crane, Immortality.

Crow, Evil.

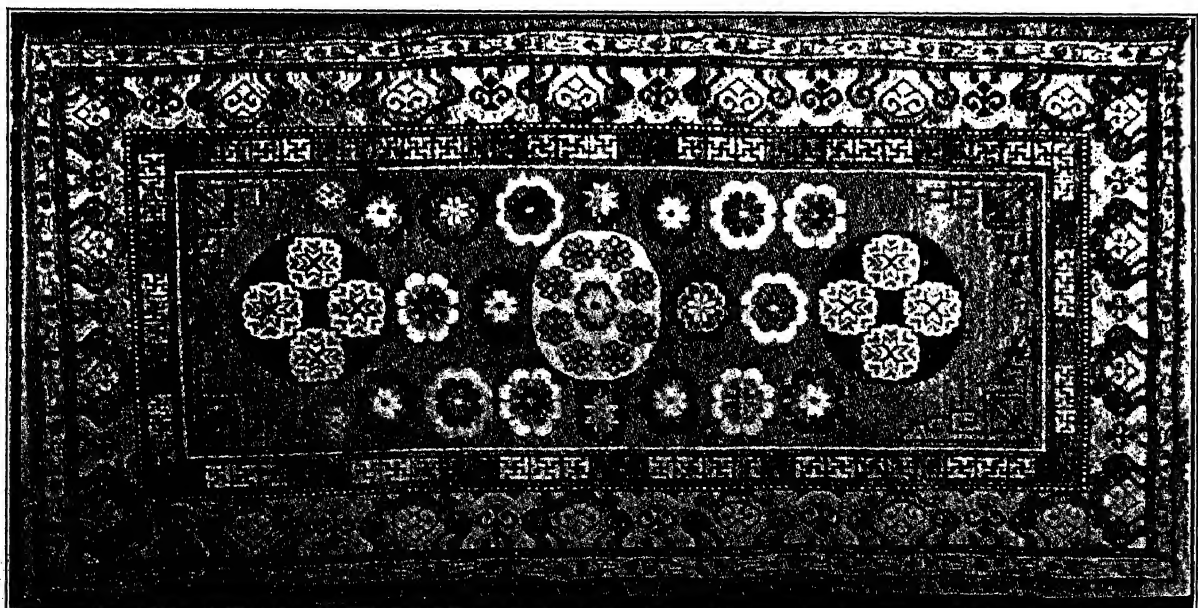
Deer, Official emolument.

Dragon, The Imperial emblem, signifying increase and Imperial grandeur.

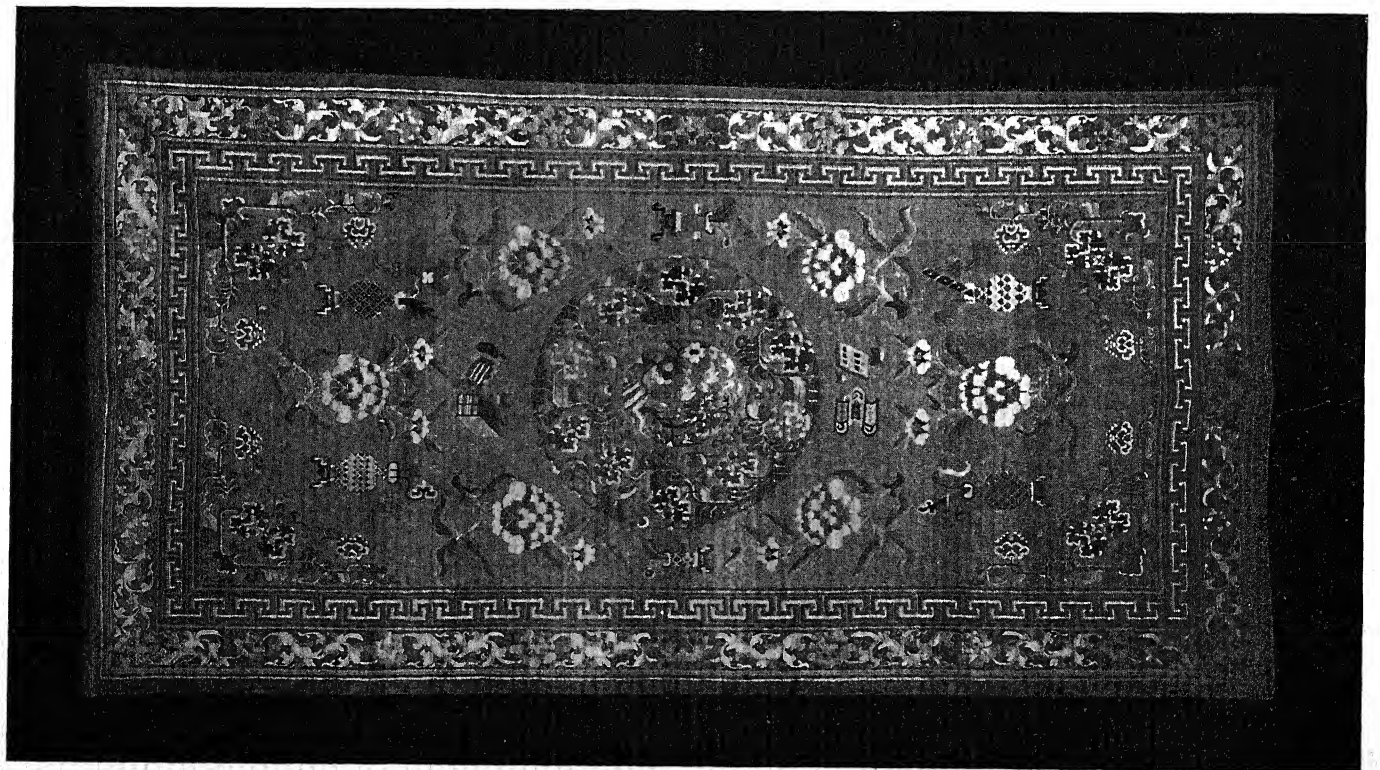
Dragon with five claws on each of its four feet, Exclusive emblem of Emperor.

Dragon and Phoenix, Newly-wedded pair.

The Three Abundances.



Typical Samarkand rug.



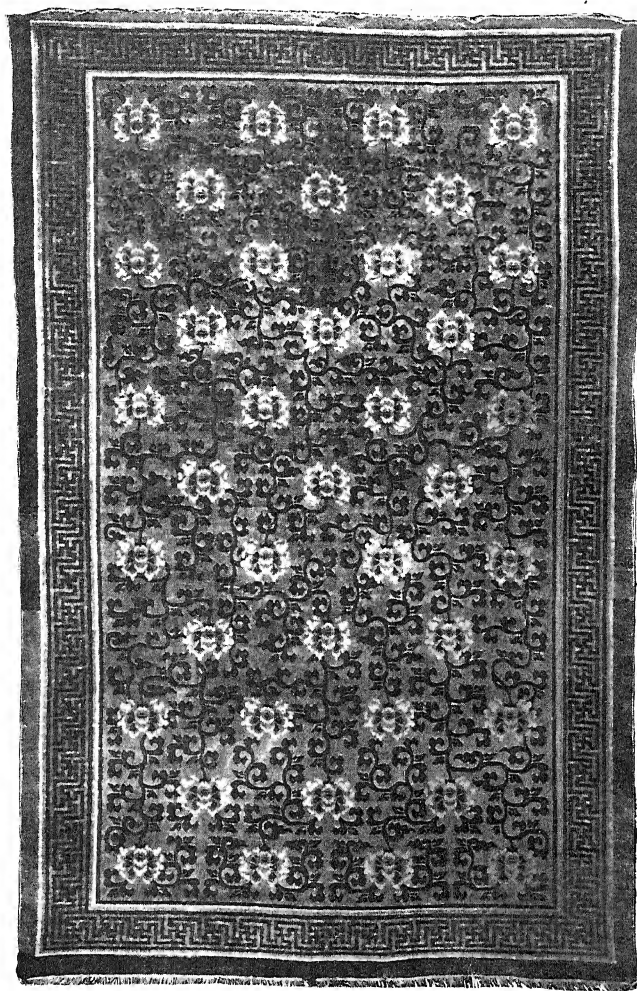
ANTIQUÉ CHINESE RUGS.

See description on opposite page.

CHINESE AND SAMARKAND CHARACTERISTICS

Duck, Conjugal affection.
 Goose, Domestic felicity.
 Gourd, Happiness.
 Lion, Chinese, Persian,
 Power, Victory.
 Magpie, Good luck.
 Old man leaning on a staff,
 Long Life.
 Owl, Dread.
 Peach, Old age.
 Phoenix, The Emblem of
 Empress.
 Swallow, Good luck.
 Shou, Sort of scarab.
 Hundred Delights.
 Circular swastika.
 Stork, Long life.
 Tortoise, Long life.
 Young Stags, Long life.

On the opposite page, the rug in the left upper corner is an Antique Chinese rug of closely-woven silken texture. Old red ground covered with sprays of peonies, a large center medallion of flowers and corner ornaments to correspond, woven in two tones of blue and ivory-white; the rug in the right upper corner is also Antique Chinese, with eight medallions of plum-blossom design on a field of diapers, woven in low tones of harmonious colors. Border of peonies and leafy scrolls in salmon-pink, sapphire and turquoise-blue; at the bottom of the page is a large Antique Chinese rug, measuring nine feet by five feet eight inches; yellow ground with a central medallion and corner pieces

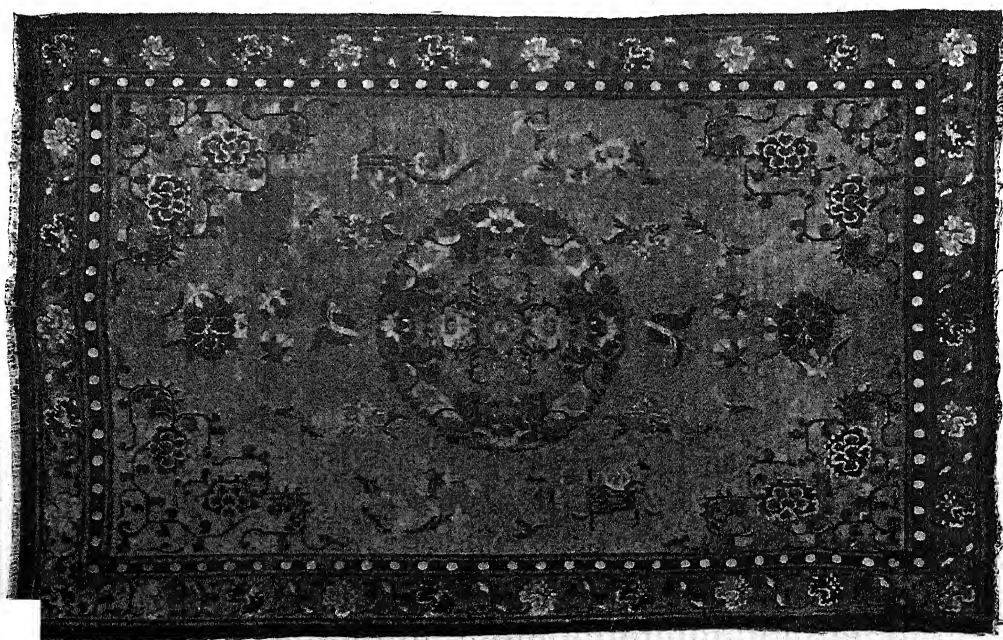


of peony sprays and scrolls. Field covered with sprays of orchids and symbolical butterflies.

Chinese rugs run very largely to gold and yellow-browns. Often sapphire and ivory-white, lemon-yellow, fawn, pink and soft tones generally. The patterns include peonies, butterflies, leafy scrolls, foliated scrolls, animals, birds, bats, cloud bands.

Color stands for much, but the Chinese use motifs that give to whatever they make a class distinction. The use of the sceptre, the use of the book, the ink well, the incense burner fixes the rug as a rug for the literary class. The presentation rugs are the rugs with bats, which stand for happiness, conspicuous. Another class shows Buddhist examples, landscapes, temples, platforms. The stag

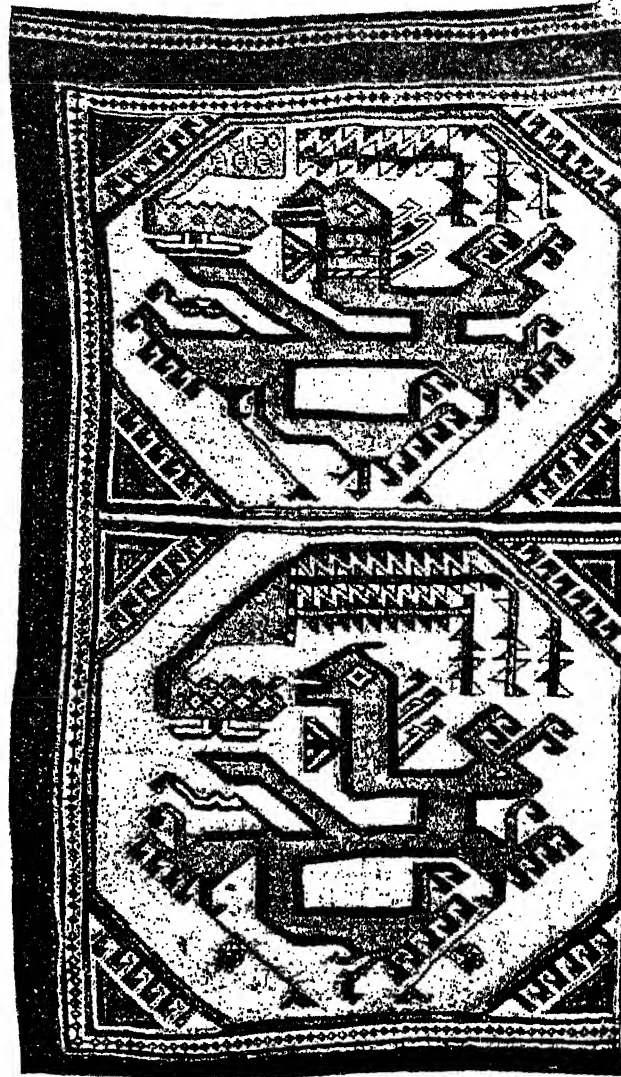
On this page, at the top is an Antique Chinese rug, closely-woven, silky pile, golden-brown center covered with an elaborate design of thirty-nine peonies in two shades of blue and ivory-white and bold, leafy scrolls in brilliant sapphire blue. Salmon-pink swastika fret border on sapphire blue; at the bottom, Antique Chinese rug. Thick wool pile. Orange-yellow center, with bold floral medallion, corner ornaments and other designs in two shades of blue, ivory-white and salmon-pink. Border of salmon-pink, with peonies and leafy scrolls.



CHINESE AND SAMARKAND CHARACTERISTICS

is a symbol of old age; the swallow good luck. The kylin is a four-footed creature with one horn. It stands for the unicorn of Mediaeval Europe. It is sexless or bi-sexual. The Hundred Antiques is a pattern which includes a great number of antique objects. It shows the swastika repetition but in a circular form, after the Indian style. Often the swastika repetition is interrupted by oval spaces to receive the sign called the shou, which signifies good luck and prosperity. The shou has a singular resemblance to the scarab of the Egyptians.

Sometimes we find a checkerboard pattern, a screen, a vase, a three-pronged rest for pencils or brushes, flower holders, the rhinoceros horn, books, ink wells, dwarf trees, musical instruments. The five-medallion rug shows frequently a medallion in each corner with a center, butter-



Turkestan saddle-bags, showing Chinese characteristics.

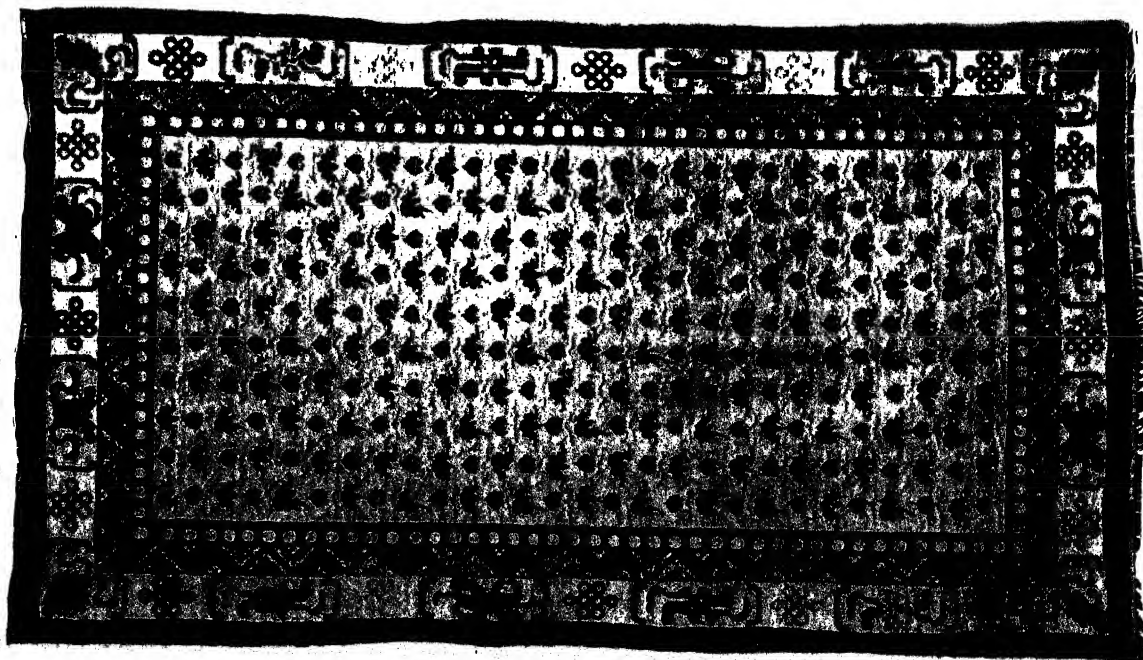
flies dispersed on the ground. The six-dragon geometrical is still another form.

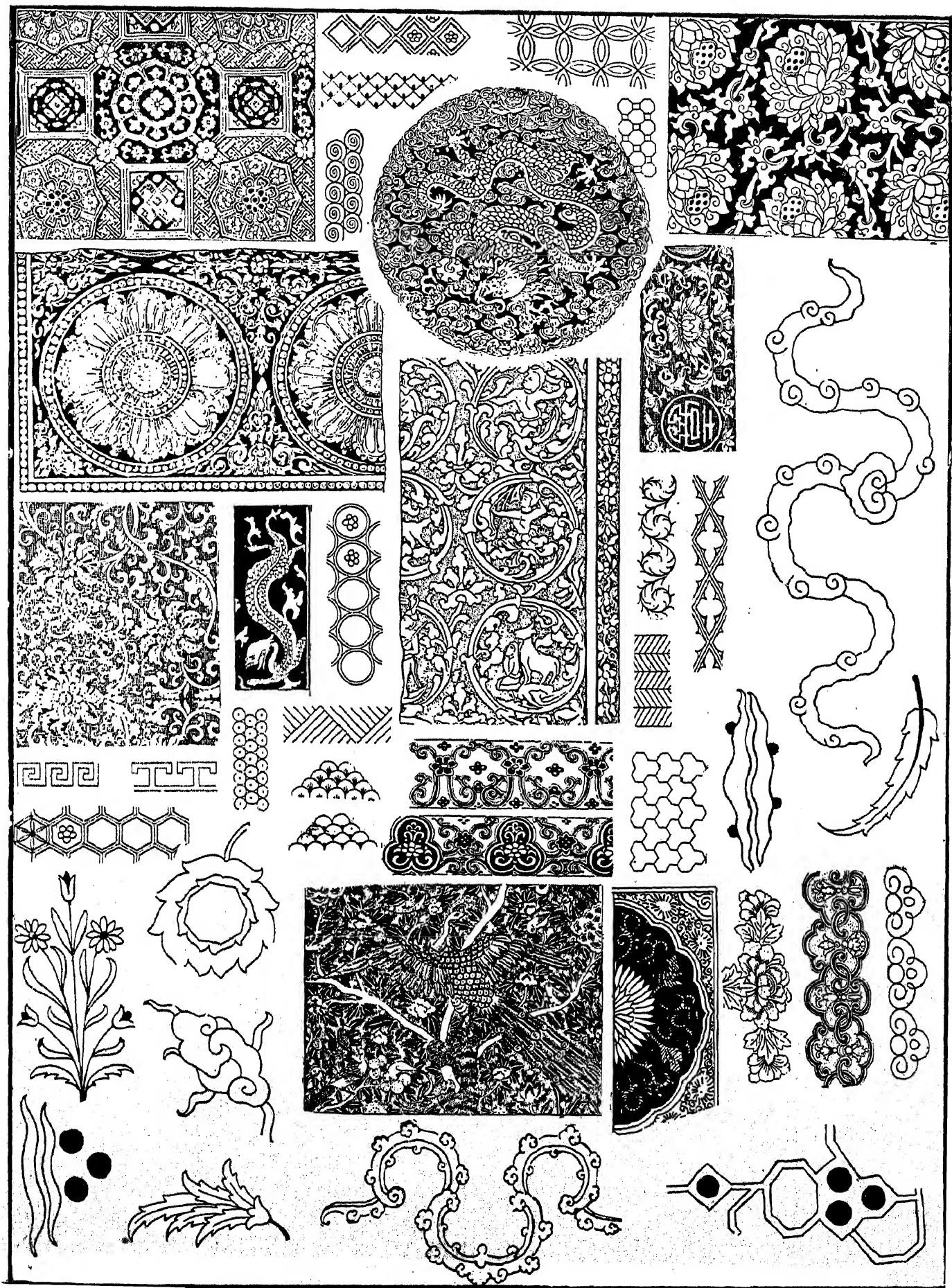
It is impossible to enumerate all the Chinese forms because they depict not only from common life the things they use, but show also the heroes of their traditions and the symbols of their religion. The nine-lion rug shows conventionalized lions.

TURKESTAN.

SAMARKAND—At various times under Chinese and Mongol control. Weave inclined to be loose and soft. Chinese medallions

The rug shown at the bottom of this page is Antique Chinese, of unusual design. Ground of creamy-white, covered with an elaborate embellishment; the center displays numerous bats and branches of peaches, symbols of long life and happiness, and the outer border the Taoist symbols of happy augury—all woven in low tones of salmon-pink, dark-blue, yellow and brown.





CHINESE DESIGN DETAILS.

CHINESE AND SAMARKAND CHARACTERISTICS

often used as well as Chinese flowers, geometrical Persian forms, dragons, cloud bands, sometimes five medallions, one in the center and one in each corner. Often the ground is covered with a tracery or scroll, bats, butterflies. But in most Samarkands we find the distinct Mongol influence. (See illustration page 55.)

Borders often show two main stripes. Arrangement suggesting Ghiordes. Field while strong in golds, pale browns and grays, is often deep colored. Warp, coarse cotton; filling, cotton or wool, and dark colored; sides, selvaged; the ends, finished in the Turkoman fashion. Old Samarkands frequently had a bullion ground.

YARKAND—KASHGAR—KHOTAN—Rugs attributed to these localities are generally Mongol in type; the colors are not always good and they have not maintained a reputation which gives them a distinct classification, excepting Mongol, affected by the western civilization and the traditions of Old Samarkand. Weave and technique same as Samarkand.

Yarkand, Kashgar and Khotan are in the extreme western part of Chinese Turkestan, near Samarkand, and naturally in close sympathy with old Mongol design traditions. Unquestionably, at Khotan superb old rugs were at one time made. In fact the Khotanese were famous rug weavers.

CHINESE—Web, cotton; pile, wool, sometimes silk mixture; three or four extra threads in the weft or filling, which as a rule is cotton; sides of old pieces, selvaged; of the modern pieces, overcast; ends, narrow web frequently fringed.

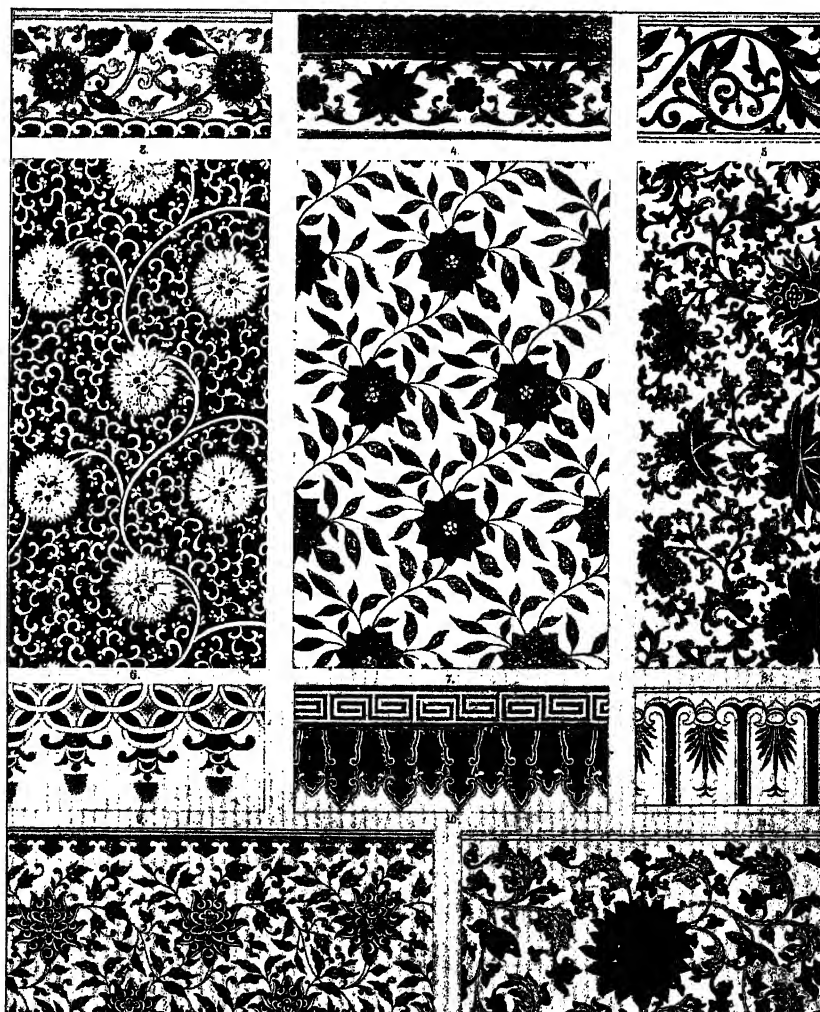
The antique rugs of China may have been made anywhere, but many of the antiques have been gathered from the homes of mandarins and the temples.

THIBET—In the last ten years rugs of Thibet, Northwestern China, have come into the market in limited quantities. They are made only in small sizes and are usually distinguished from other Mongol or Chinese rugs by the coarse knots that are Senna tied upon a wool web. The yarns of the warp and web are heavy and widely separated and coarse, running from sixteen to thirty knots to the inch. The back of the rug looks more like a Gorevan. The designs are Chinese but crude. Although some effort has been made to organize labor in the district, Thibet still remains practically the "forbidden country." It is isolated and rugmaking continues to be nomadic.

EARLY HISTORY.

WHEN we examined the Yamanaka collection and discovered that some of the rugs were tied with the Ghiordes, or Turkish knot, and some with the Senna or Persian knot, it was obvious that in their production influences operated, far removed from the neighborhood influences of Persia. These influences must have been Turkish, brought to China by the returning Mongols after their conquest of the Anatolian peninsula. The Turkish knot is the only knot used in Turkey and the Caucasus. Old Persian fabrics were invariably tied with the Senna knot, and this knot was used throughout the old Mongol territory, extending through Turkestan and Eastern Persia, the territory now including Bokhara, Khiva, Afghanistan, Beluchistan, Seistan and Samarkand. Hence in the Chinese rug the introduction of a knot so foreign to the neighborhood weaves can be accounted for only as due to the returning hordes of Mongols with their far Western prisoners or Turkish proselytes.

Some idea of the great extent of the Mongol Empire may be had in the fact that there was hardly a square mile of all Asia, if we except India, that was not at one time under Mongol government. The strongholds were Eastern Turkestan, the Caucasus



CHINESE AND SAMARKAND CHARACTERISTICS

country, Afghanistan, Beluchistan and North China, and we find throughout these countries to this day design characteristics so closely connected that they trace without geographical aid the Mongol presence.

There is no doubt that Samarkand, which figures in history as the ancient city of Samarcanda, conquered by Alexander the Great, 328 A.D., owed all its latter-day wealth and civilization to the Mongols. We know that the Samarkand rugs, like the old Polish rugs, were frequently wrought with a bullion flat stitch background.

We have good reason to believe that the rugs of China were articles of common product as early as the Thirteenth Century.

Marco Polo, a Venetian traveler, in his famous book, "Travels of Marco Polo," in speaking of the reign of Kublai-Khan, the fifth grandson of Chingis-Khan, 1280, says regarding the reception of his people at the palace at Kanbalu:

"The people are accustomed to take with them handsome buskins made of white leather, and when they reach the porch, but before they enter the hall, they put on these buskins and give those in which they have walked to the care of the servants. This practice is observed that they may not soil the beautiful carpets which are curiously wrought with silk and gold and exhibit a variety of colors."

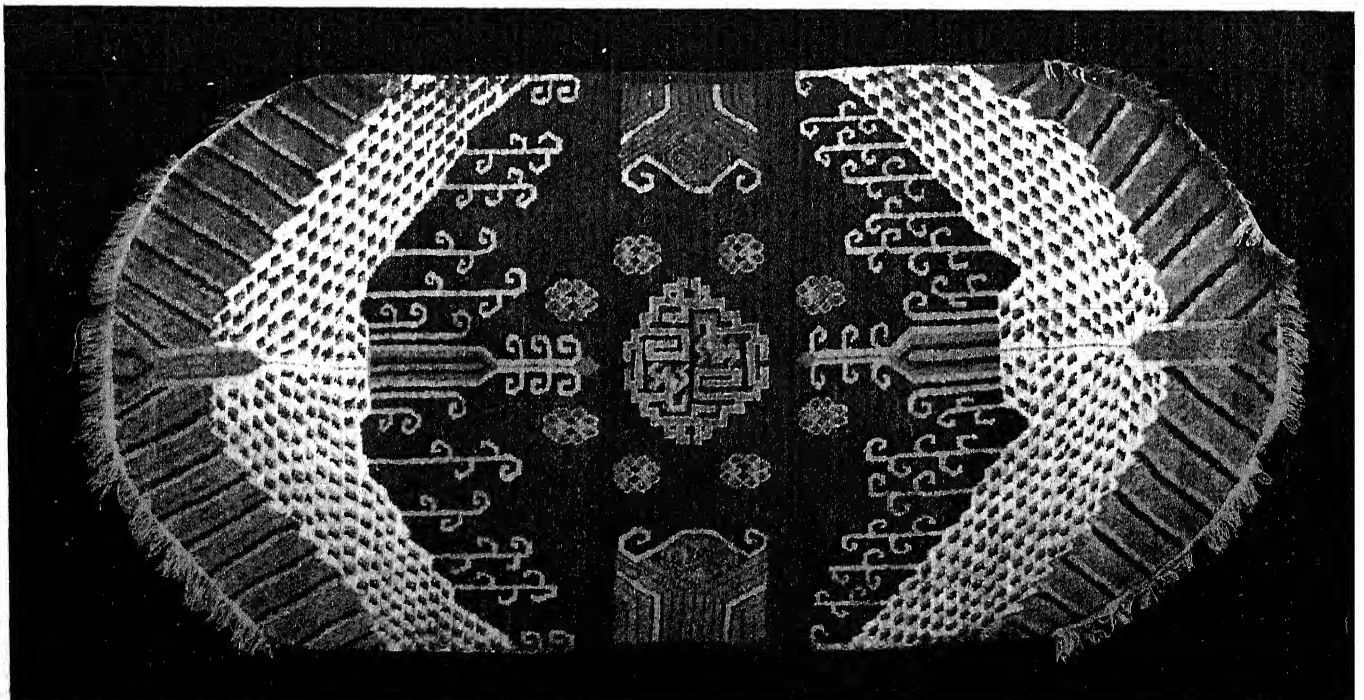
This fixes indisputably the fact that carpets of a "Samarkand" character, similar to Polish in the bullion ground, were used during the Thirteenth Century, in the Mongol court of Kanbalu.

Authentic Saracenic, Ottoman and Persian history reads like chapters from the "Arabian Nights." According to history the Mongols upon their conquest of the Caliphate of Bagdad "found gold piled mountains high," an exaggeration, of course, but expressive; every historical record of the wealth of Bagdad, Mosul, Cairo, Kirman, Ispahan, Tabriz (Tauris), Sebastopol (Sivas), and Trebizond, tells the same story. The Mongol Emperor of China, Kublai-Khan, in the year 1280, levied heavy tributes from his territories which represented almost every square inch of Asia. In the annual pilgrimages to his court, millions of people brought royal gifts; 100,000 horsemen formed a personal guard and cloths of gold and golden velvets were brought to him from Bagdad, which according to a footnote by John Ramsden, who had edited Marco Polo's travels, related definitely to Bagdad carpets, described as having velvet-like figures of falcons, lions, leopards and deer.

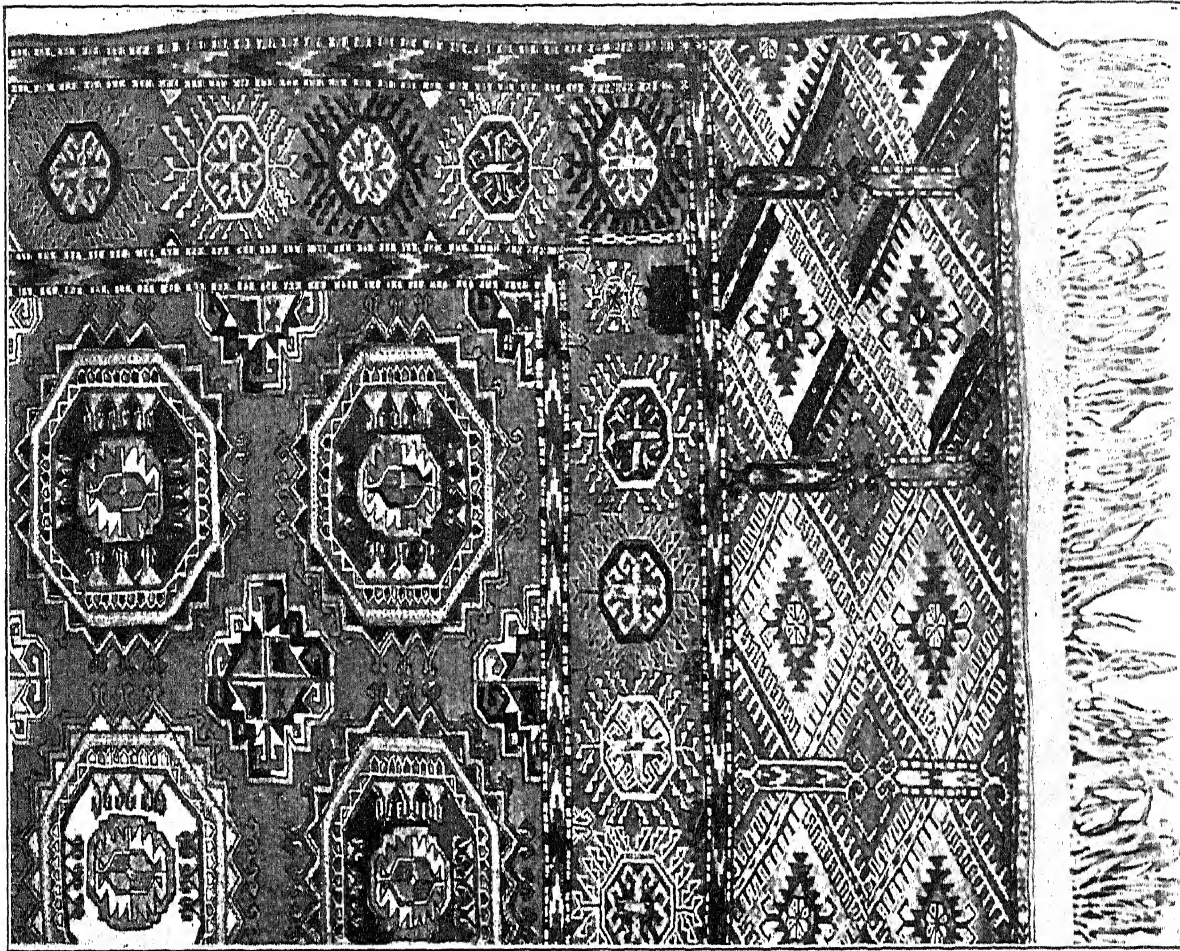
It would be natural that in China these Bagdad carpets would be used in 1280 because Bagdad fell to the Mongols in 1258.

And what were these carpets of Bagdad? Bagdad drew her supplies from Turkomania, that section of Anatolia which now includes, modern Konieh Caesarea and Sivas; the Turkomans were Mongols, Greeks and Armenians, and, to quote again from Marco Polo, "the best and handsomest carpets in the world were wrought here."

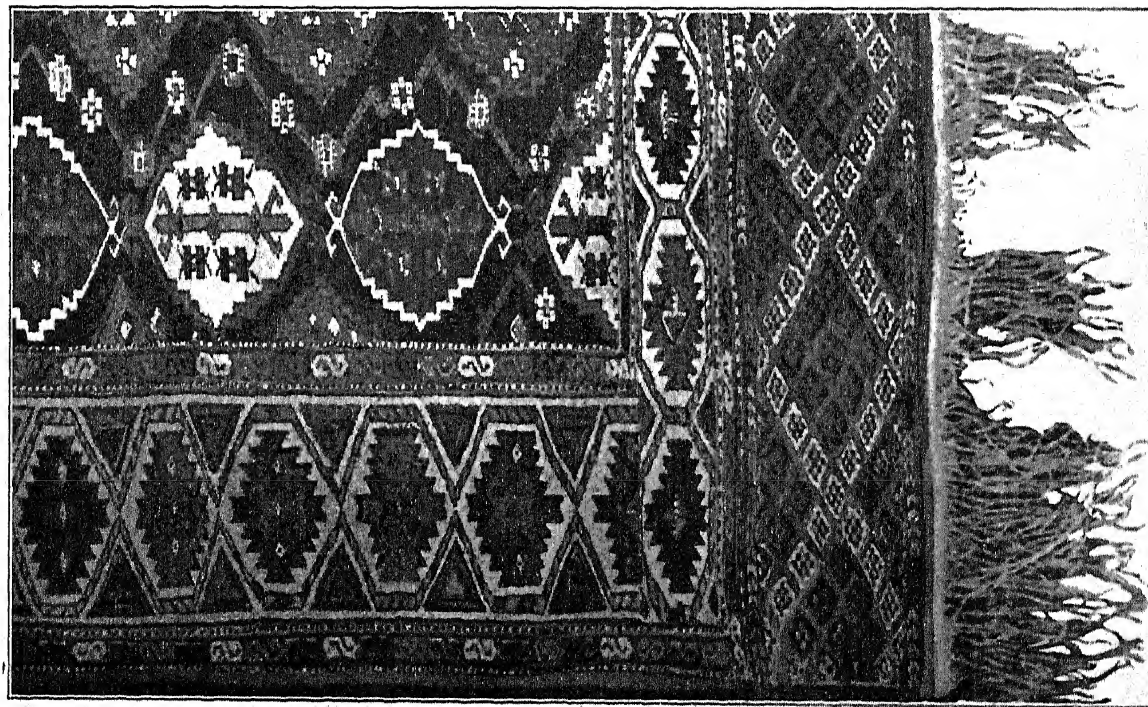
Thus the Turkish method was introduced into China, while the carpets of Turkestan, Afghanistan and Beluchistan follow the later teachings of Persia.



An interesting Samarkand silk rug.

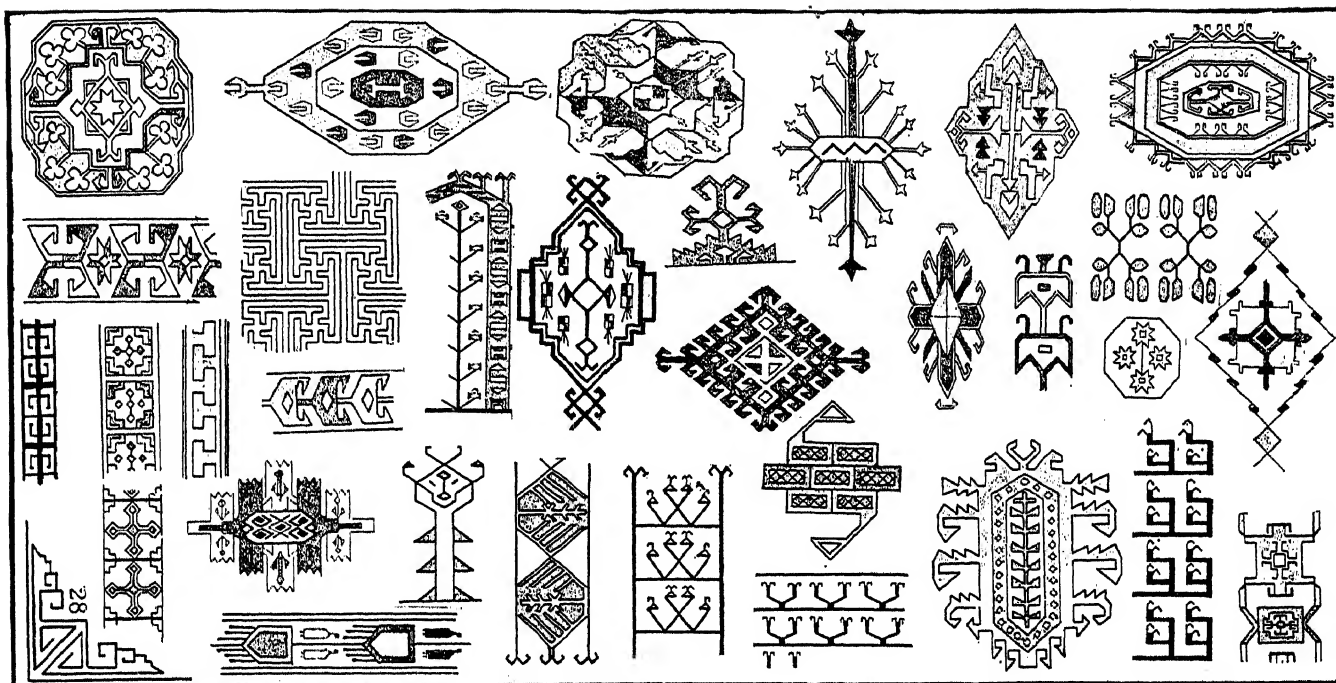


Bokhara



Yomud.

RUGS OF THE TURKOMAN COUNTRY.



Turkoman design characteristics.

TURKOMAN RUG CHARACTERISTICS



one of the many tribes north of China in the Altai Mountains.

As we classify some Kurdistan rugs Caucasian because possessing characteristics Caucasian, so we regard the rugs of Central Asia Turkoman because possessing Turkoman characteristics. Strictly speaking, the Turkoman country may be geographically defined as the Turkestan of Southern Russia. In the Third Century the Turkomans lived in and around Kurdistan as well as Turkestan. The early Afghan people were a small independent Aryan clan. The Mongols in the Thirteenth Century conquered all Central Asia, Southern Russia and the Caucasus, and while many of the Turkomans affiliated with the Ottoman Turks, others remained nomadic, a brutal menace to humanity. Finally in 1610 they were driven out of Persia by Shah Abbas, the most of them north into Turkestan, others east into the countries now

Afghanistan and Beluchistan, and the balance west to Kurdistan, where in after years they intermarried with the remnant hordes of Genghis Khan; hence the name in this district, the Genghis people, attaches to them.

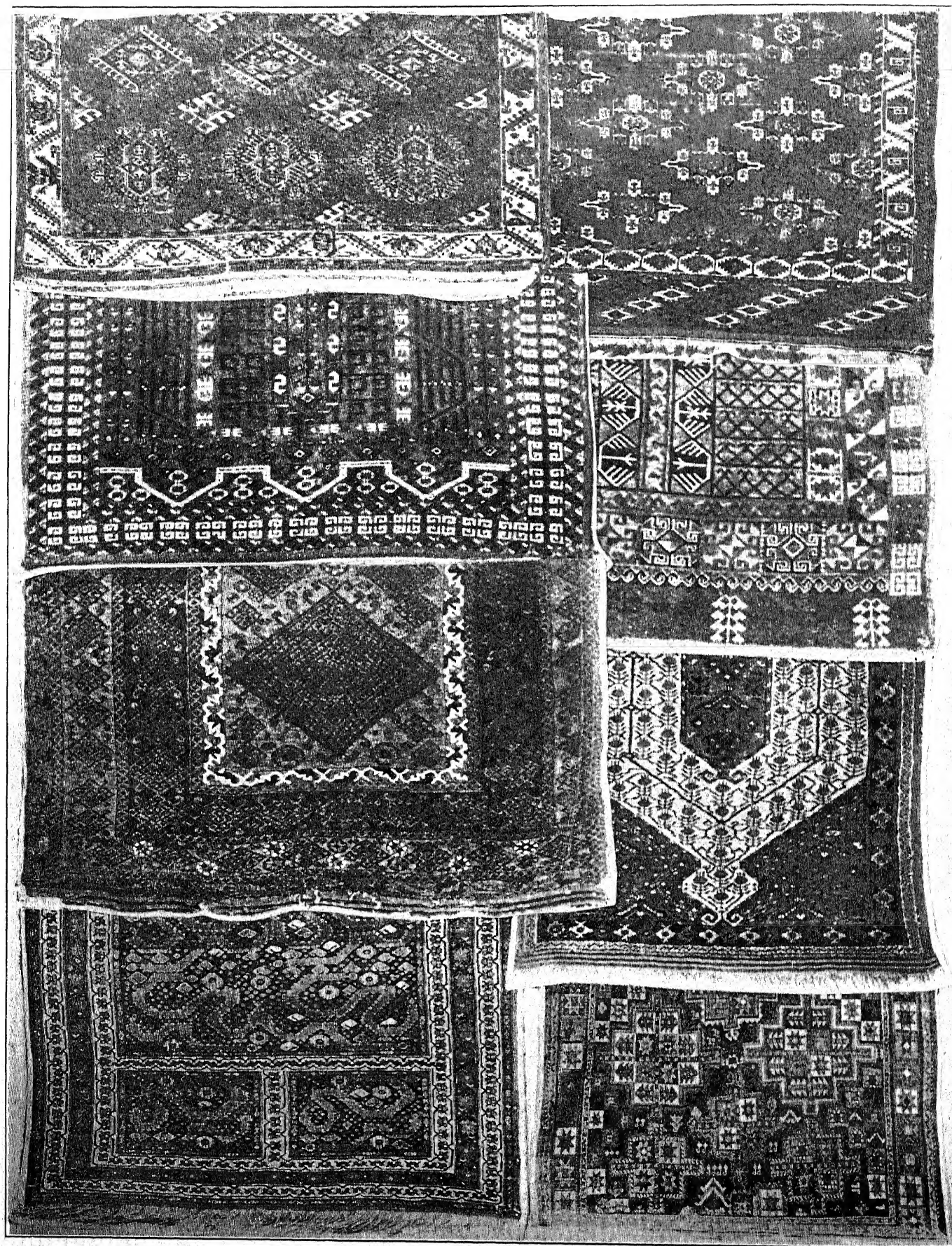
The Turkoman designs reveal the same Mongol types that we find in Kurdistan and the Caucasus. Indeed, were it not for the wide web and finish and the invariable red colorings, many examples of Turkoman rugs would be mistaken for Kurdistan or Caucasian.

Perhaps it were better if we called this entire Central Asian country the Mongol country because the Mongol influence became strongest through Turkestan, Afghanistan and Beluchistan, but as the term Turkoman has clung in the rug trade we will retain that classification.

TURKESTAN—Turkestan is the southern part of Russia, extending from the Caspian and Aral Seas on the West, skirting Persia and Afghanistan on the South, the Chinese frontier on the East, and throughout this vast territory innumerable roaming tribes make rugs. Those in the Bokhara district cling to the

On the left, Turkoman women with gala dress. On the right, Turkoman men.





TURKOMAN RUGS.

The illustrations here presented are taken from the German of Von Rudolph Neugebauer and Julius Orindi. We are indebted to these authorities also for most of the detail illustrations. The first and second at the top of the page are Yomud; the third and fourth, Khivas; the fifth, Beluchistan; the sixth, seventh and eighth, Beshire.

TURKOMAN RUG CHARACTERISTICS

clearly defined Bokhara or Tekke Bokhara types, and the product of the Tekke Turkoman tribes. In and about the province of Khiva is a larger, coarser rug following the Bokhara methods, and sometimes called Khiva Bokharas. A little West of Khiva and along the Amour Daria River are the Beshire rugs, and still further West, near the Caspian Sea, the Yomuds. To the East is Samarkand. Other rugs are made taking their names from the town or village in which they are produced, Pendik rugs, for instance, or Kizilayak. All of these rugs, together with the rugs of Afghanistan, Beluchistan and Seistan are of types analogous, all tied with the Senna knot, all in subdued colorings in which red, wine color and brown predominate, with a little white and a little yellow.

BOKHARA—Bokhara was originally settled by Bactrians, Aryan or white stock, but the country was long ravaged by Mongols and Turkomans, and the people are a mixed race. Among the foothills of the Hissar and Turkestan Mountains, the Tekke Turkomans, now under Russian rule, make the rugs known as Bokharas or Tekke Bokharas.

Bokhara has an area two or three times the size of the State of New York.

At one time Bokhara was the name used to designate all rugs of the western Turkestan district, but to-day it describes a definite, closely-woven wool warp and filling rug of the Senna knot variety, and running from 64 to 400 knots to the square inch. It has a pile from one-eighth to one-quarter inch high. Sometimes the pile is goat fleece. The sides are usually overcast and the ends, like all of the Turkoman ends, are wide web, white, red or striped, sometimes very deep. They are made in all sizes, but usually $2\frac{1}{2} \times 4$ or 3×5 feet. The colors are invariably different shades of red—mahogany, maroon, wine, reddish brown and white and used in singular geometrical figures in detached squares, oblongs, octagons, often suggesting some form of the tree of life. We have seen Bokharas with an end and fringe running eleven inches long. The rug is often found wide in proportion to length.

What is referred to as a blue Bokhara is a Beluchistan. Frequently we find silk worked liberally into a Bokhara rug.

YOMUD—In the Western part of Turkestan, just across from the Caspian Sea, the Yomud rugs are made following the color and general theory of the Tekke Turkomans; they borrow also many of the Caucasian characteristics. When we find a rug that has Bokhara deep reds in the ground, with the yellows and blues of the Caucasian, together with Caucasian latchhooks and reciprocal saw-tooth details, Daghestan motifs and selvaged sides, it is probably Yomud. Frequently diamond shapes are distributed on the field, but always the latch-hook is conspicuous. The side selvege is often in squares of red and blue, or red and brown, or two shades of red. The ends have the

Turkoman web and long loose fringe. The knot is usually Senna, but frequently the Caucasian, Ghiordes, is used. Warp and filling are always wool.

BESHIRE—Beshire rugs take their name from Bech Schehr, *five villages*, being woven in five adjoining villages West of Khiva, on the shores of the Amour Daria River. They are usually coarser than the Khiva, more like an Afghan, and frequently large in size. Mongol designs prevail, but the Caucasian also crops out. The main characteristic is the generous use of yellow in the coloring. The sides, finish and general technique are like Khiva.

BELUCHISTAN—Beluchistan rugs are heavy in color and somber, of a brown key, accentuated by a little red, blue or orange. The weavers utilize the dark, natural hues of the wool and get a luster and softness from a free admixture of goat fleece from the mountain districts. Most of the figures are hexagons or octagons, loose, geometrical devices, ornamented inside and out. Persian motifs are also used, and the pile is tied with the Senna knot. They have no definite design characteristic, being influenced on the west side by Persia, on the north by Afghanistan, on the east by India.

The country has been traversed through all the centuries by Greek, Arab, Persian and Mongol invaders. We even find here, though far removed from the Caucasus, latch-hook designs in the body of the rug, and the reciprocal trefoil in the border. Occasionally we see stripes and checks. The rugs are seldom larger than 4×6 feet. Camel's hair is conspicu-



TURKOMAN RUG CHARACTERISTICS

ous, and sometimes horse hair is worked in the sides of the rugs, which are usually selvaged; they have a wide end web. They are not tightly woven, the knots running from 30 to 120 to the inch. Beluchistan rugs give excellent wear.

SEISTAN—Seistan rugs come from the province at the intersection of Persia, Afghanistan and Beluchistan. They are more Beluchistan in character than anything else. The variety is but little known in America, but in England is a recognized grade, and at the Delhi Exposition was given conspicuous place. Senna knot.

AFGHAN—Afghan is a term rather narrowly applied to rugs having coarse Bokhara designs on an enlarged scale, exaggerated, barbaric, coarse and heavy. The Afghanistan territory is so extensive that innumerable styles emanate from this district. Some are decidedly Indian, some Persian. Occasionally we note the fish pattern treated geometrically.

The sizes are large, the material of wool; the selvage is heavy and the web ends sometimes colored, sometimes shaggy fringe. The knots run from 36 to 80 per square inch. The colorings are decidedly Turkoman—reds, browns and blacks, occasionally a little yellow and deep blue, and as we reach the Beluchistan district the blues, the yellow and the gold become a little more conspicuous. The height of the pile runs often to five-eighths of an inch, seldom less than three-eighths.

Afghan.

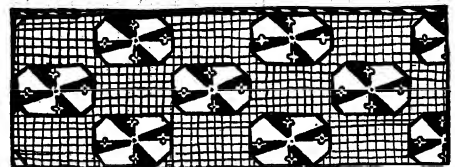
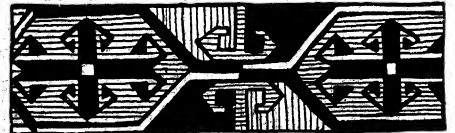
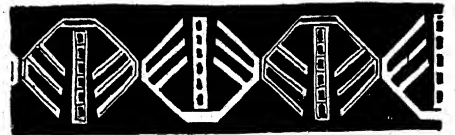
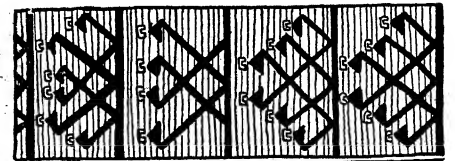


The Afghans of commerce come from the northern part of Afghanistan. While at present it applies to a coarse rug of a large size, it can very properly apply to innumerable makes with which we are at present unacquainted. The Afghan people are prolific rug makers, but they are not merchandised and only occasionally come into the market. Many of the rugs that are termed Afghan come from Turkestan. The fringe is ashen brown. The same design characteristics frequently appear that are seen in the Kurdistans, a fact due to the Mongol influence in each district. We find often an apparent relationship with the Herat carpets, a fact due to neighborhood influences. Indeed, some of the Afghan weavers adapt from the Khorassan and Herat patterns and many employ the dull colors of Beluchistan. Senna knot; all wool.

KHIVA—Khiva is a principality much smaller than Bokhara. The largest city is Khiva, and the rugs made in that neighborhood resemble Bokharas so much that they are frequently called Khiva Bokharas. They employ the same Senna knot, selvaged side, sometimes in two colors. The ends have the wide web of the rest of the Turkoman family. They run usually to large sizes, 7x10 feet, and the height of pile is from one-half to five-eighths of an inch. In other respects they bear close resemblance to Bokharas in color, deftness of weave and finish. Turkoman rugs never show a continuous design. The patterns are lozenge or octagon detached motifs, diamonds and eight-pointed lotus ornaments; geometrical always, hard, stiff, but charming in the wine and mahogany reds that are used—indeed, the ox-blood tints in some of these rugs are indescribably rich.

While a Bokhara frequently runs three to four hundred knots to the square inch, the Khiva seldom exceeds one hundred knots.

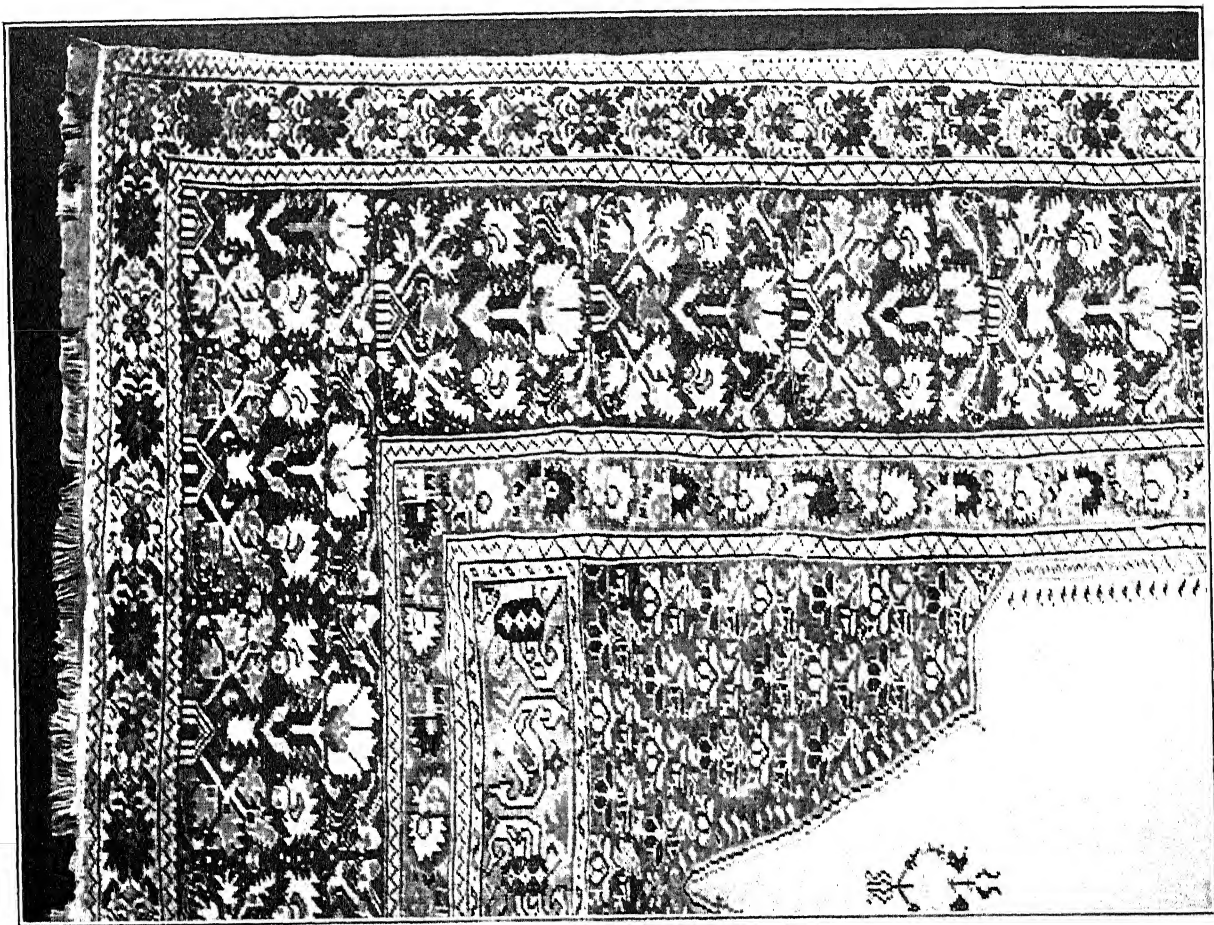
Bokhara details.





PERSIAN HUNTING RUG, ABOUT 1540.

In Museum of Fine Arts, Boston.

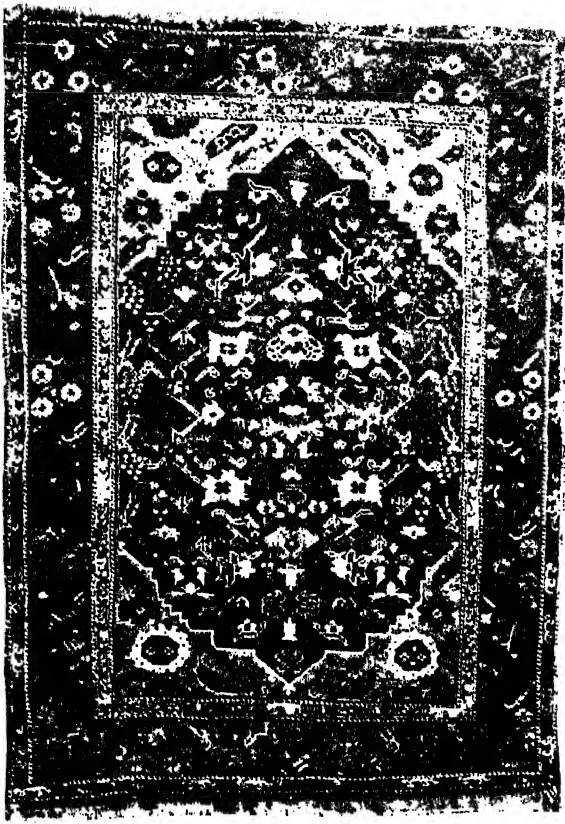


Ghiordes, Turkish.



Ghiordes, Turkish.

SEVENTEENTH CENTURY EXAMPLES.



Bergamo (Turkish). The only kind of Turkish rug that shows a tendency to unity of design.



Ghiordes (Turkish). Prayer rug. The panel above the niche is a distinguishing characteristic.

TURKISH RUG CHARACTERISTICS

DISTRICT.	PROVINCE.	RUG TERMS.
Anatolia.	Smyrna	{ Demirdji. Ghiordes. Kulah. Meles or Carian. Makri. Akhissar. Bergamo.
	Broussa	{ Cassaba or Sparta. Oushak. Ladik.
	Angora	{ Caesarian. Kir Shehr.
	Konieh	{ Konieh. Kaba Karaman.
	Sivas	Sivas.
Eastern Turkey	Mamouret ul Aziz	Harput.
	Kurdistan	{ Mosul. Djafs. Yuruk. Kurdish.

THE territory now all Turkish, prior to the period of Saracenic conquest, Eighth Century, had been variously occupied by the Romans, Byzantines, Assyrians, Babylonians, Medians, Persians and Parthians.

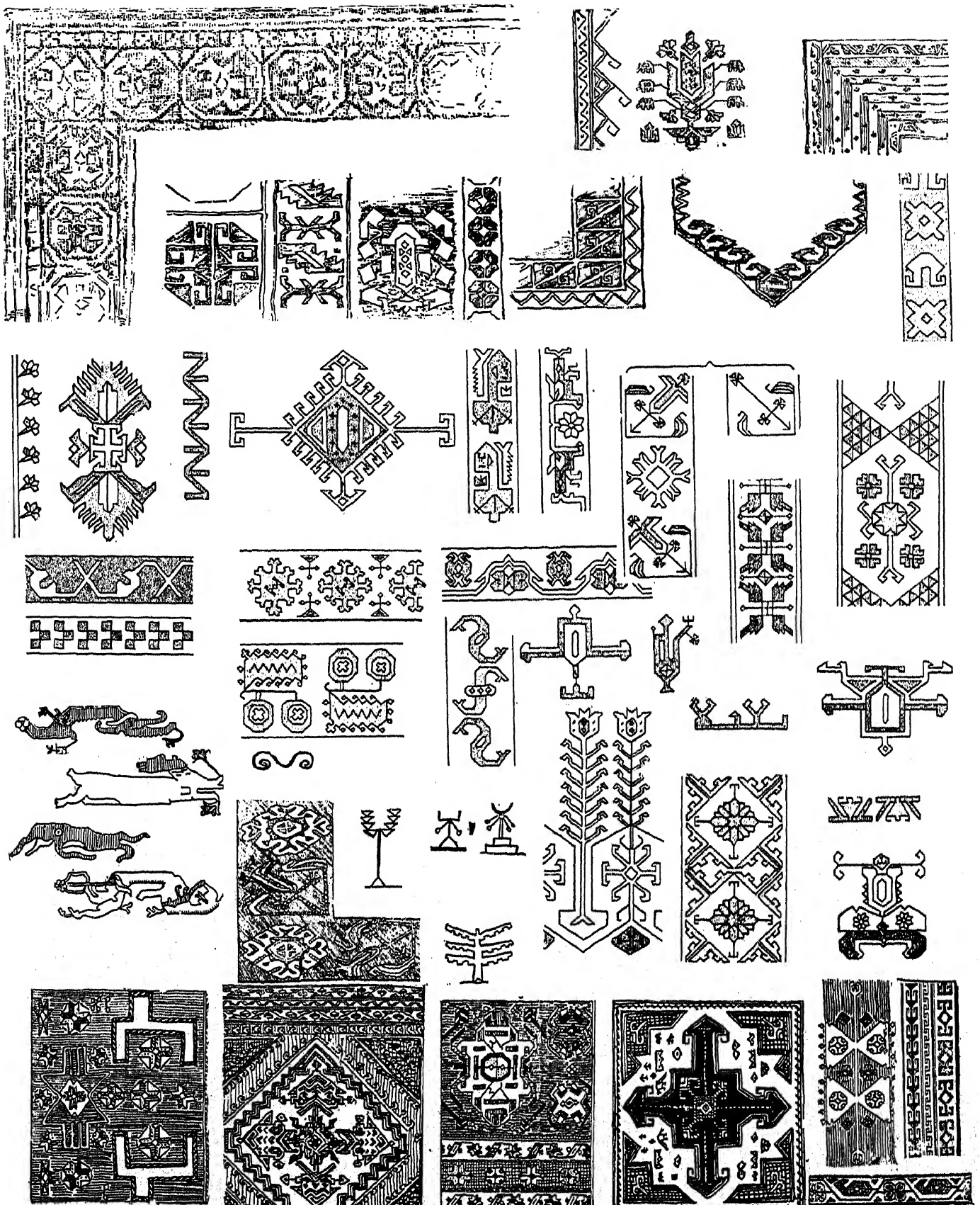
226 B.C. Turks originated in Scythian tribe called Tukiue by the Chinese and supposed to have come from the Altai Mountains between China and North Turkestan.

571 A.D. The influences of Mohammedanism began with Mahomet, who was born in Mecca 571 and preached the unity of God in Arabia; in 622 he fled north to Medina and there may be said to have established firmly the Mohammedan religion. Had many followers called Saracens and their numbers grew rapidly. They propagated their religion with the sword and conquered Syria, Palestine, Persia, Egypt and Northern Africa. The mixed people of this section, Nubians, Phoenicians, Romans and Arabs became known generally as Moors and joined the Saracens.

711. By 711 they had subjugated nearly the whole of Spain. Sicily was conquered between 827 and 858, and early in the Tenth Century they extended their incursions into Burgundy. Even India was invaded.

1092. Seljuk Turks. Term now applied to the Western Turks (Eastern Turks being now affiliated with the Mongols). Held empire by conquest over many parts of Persia and the Turkish territory over Assyria and Babylonia, and the west coast of Arabia.

1250. A band of nomadic Turkomans under the Chieftain Ertogrul, traveling over Anatolia, came upon the scene of



TURKISH DESIGN CHARACTERISTICS.

TURKISH

a battle. They successfully assisted the weaker party, who were Seljuk Turks, and were given for their services land and flocks.

About this period, 1258, Kublai Kahn and his Mongol army destroyed the Arabian Caliphate of Bagdad, and the Seljuk Turks being also weakened by years of warfare, a new empire, the Ottoman Empire, under the followers of Ertogrul, arose gradually to power.

1360. The Ottoman Turks under Murad, grandson of Ertogrul, conquered the Asiatic possessions of the Byzantine Empire and Turkey in Europe.

1453. The Byzantine Empire, sometimes called the Greek Empire, alarmed by the hordes of Crusaders crossing the Bosphorus, intrigued with the Turks to check the Crusade movement. This alliance bred dissension, and finally terminated in the surrender of Constantinople to the Turks, 1453, thus establishing the Turkish Empire in Europe and spreading Byzantine influence in the Turkish arts.

1465. Ottoman Turks controlled vast territory.

From this period Turkish possessions gradually disintegrated.

THE Turkish Empire is so dominated by the spirit of commercialism that her arts, at best chaotic, are still further confused.

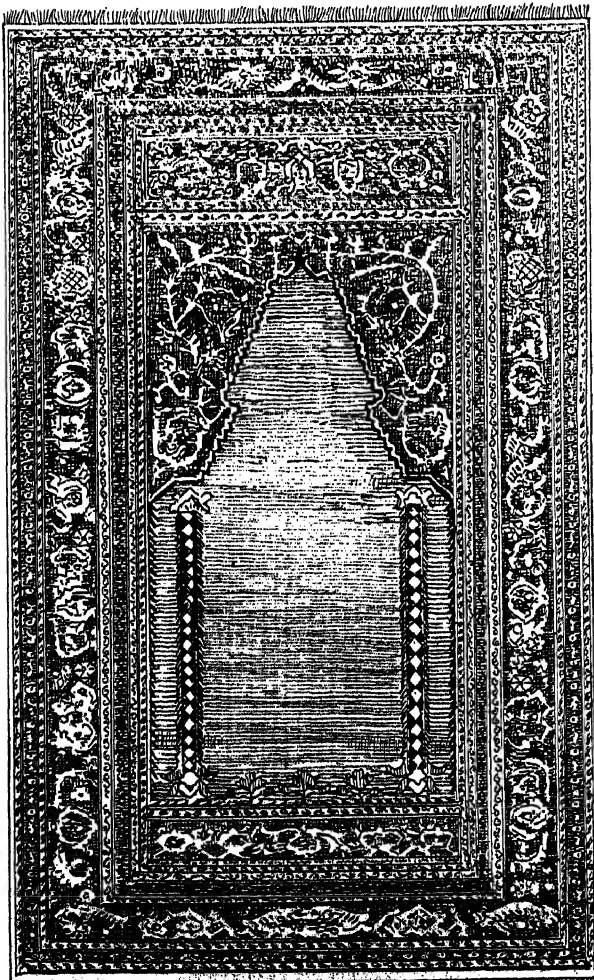
The trade is in the hands of Greeks, Armenians and Jews, and decoration, once Assyrian, Babylonian and at a later time Arabian and Ottoman, is now emasculated by not only the babel of an extraordinarily mixed race, but by the dictates of merchandise men who produce the great bulk of the carpet product of the country.

It is estimated that there are 1,000,000 Kurds, 100,000 Turkomen and 11,000,000 Turks in Asiatic Turkey; 4,000,000 Greek and Armenians in European and Asiatic Turkey, besides Jews, Arabs, Gypsies, Nubians and Europeans.

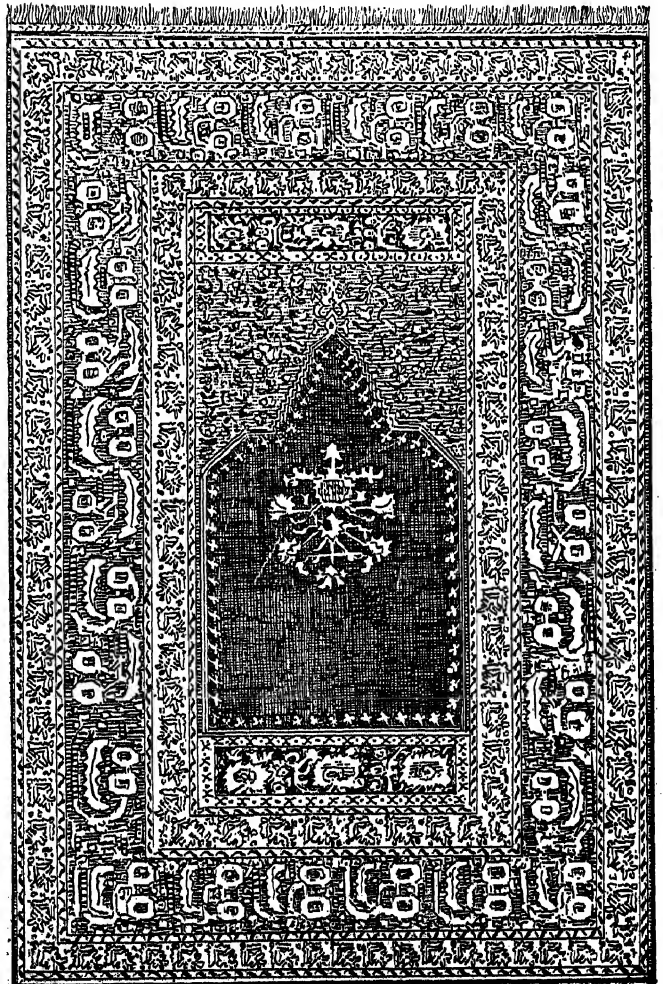
Twelve thousand Persians are settled in Constantinople, near the mosque of St. Sophia. At least half a million Circassians have come into Turkey since the Russian conquest in 1864. Arabs and Kurds, Albanians and Georgians, Moors and Greeks, represent a population of at least three and a-half million, and together with the English, European and American merchant element, combine to make of the modern rug a hybrid product.

The spirit of commercialism has changed the province of Sivas, which in the time of Kublai Khan's

Ghiordes.



Ghiordes.



subjection of the Caliphate of Bagdad, Thirteenth Century, was famed for its carpets of rich wool, silk and gold. As a rule the rugs of this province are imitations of other types, large or small.

The term Kulah at one time identified with a rug almost as fine as a Ghiordes is now applied to coarse carpet examples, having no rule of height of pile or pattern.

The term Konieh has no longer any significance, the modern Konieh being a heavy carpet of parti-colored, coarse wool warp, with pile rather fine and long. Hence we suggest a study of the following table, the one side being terms which apply distinctly to types which may be said to have historical significance as distinguished from types that are commercial, furnished by organized labor under the guidance of organized wholesalers.

TYPE EXAMPLES.

Bergamo, all wool.
Kaba-Karaman, all wool.
Ghiordes, antique, all wool.
Konieh, all wool.
Kulah, antique, all wool.
Kurdistan, all wool.
Ladik, all wool.
Makri, all wool.
Meles, or Carian, all wool.
Zuruk, all wool.
(Anatolian and Kurdistan.)

MODERN PRODUCT.

*Akhissar, all wool.
*Caesarean, all wool.
*Cassaba (Sparta), cotton warp and weft.
*Demirdji, usually wool warp and filling.
*Ghiordes, modern, wool warp, cotton filling.
Harput, all wool; institution work.
Herekeui, wool, often cotton filling.
Kir Shehr, all wool.
*Konieh, Modern, all wool.
*Kulah, modern, all wool or cotton and wool.
*Oushak (Yaprak and Kirman), all wool.
*Sivas, cotton warp and filling.

(The asterisk stands for carpet sizes.)

With the exception of Oushak, which is all wool and heavy and of typical design and color, these modern carpets are all produced on order in any design and have no special characteristics of pattern. They are all wool warp and weft, with the exception of the Cassabas, Ghiordes, Herekins and Sivas. As a rule the yarns are soft spun and especially in the Anatolia rugs the "feel" is soft, same as the Shiraz.

Province terms or district terms are often used. Kurdistan, for instance, is applied to a certain mountainous district lying in Eastern Turkey and Western Persia. At one time everything that came from Kulah, Akhissar and Demirdji was called Smyrna, because of the province of Smyrna, and everything that came from that part of Turkey, west of a line drawn from Trebizonde to Aleppo, was called Anatolian, because that part of Turkey constituted the Anatolian peninsula.

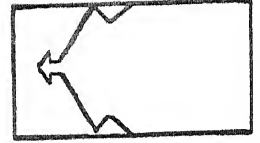
It is in the treatment more than in the design that we usually detect the Turkish origin of native pieces as distinguished from commercial examples. In old pieces designs are applied disjointedly. Persian influence is strong; the texture is usually soft, the weave regular; web ends are frequently seen; selvaged

sides are the rule, with some exceptions. The pile is invariably tied with the Ghiordes or Turkish knot. The S form is liberally used; the Ottoman pea-tendrill forms, star forms and latch hooks, crescents, squares, hexagons, tree of life patterns, checkerboard effects, reciprocal trefoils, barber-pole wave lines.

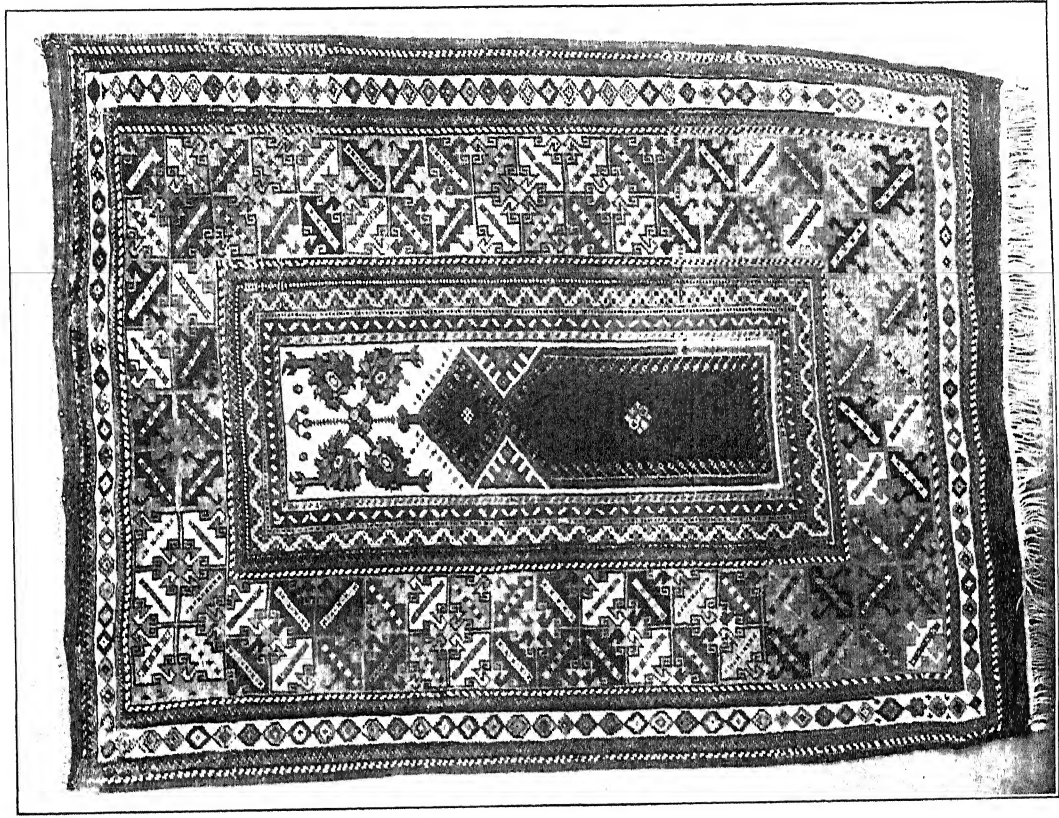
GHIORDES ANTIQUES. Exquisitely colored, having in the prayer-rug form an architectural treatment of the prayer niche, showing sometimes pillars on either side and lamps hanging, with panel treatment across the head of the rug. The center comes in green, blue, ivory, mauve and red. At times the side supports to the prayer niche are modifications of the tree of life; sometimes the niche resembles a horseshoe or crescent; sometimes a floral design takes the place of the lamp; often as many as seven borders are shown, but usually three wide ones



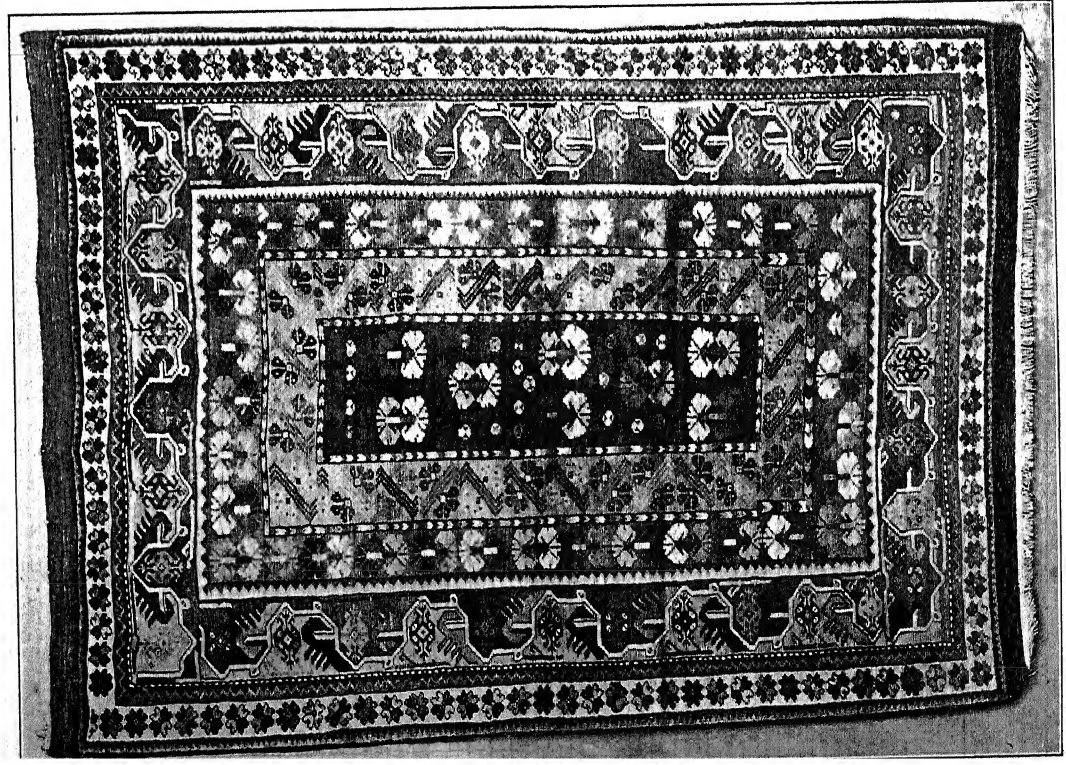
Ladik, wide web ends 1-8 in. pile, all wool, 4x6.



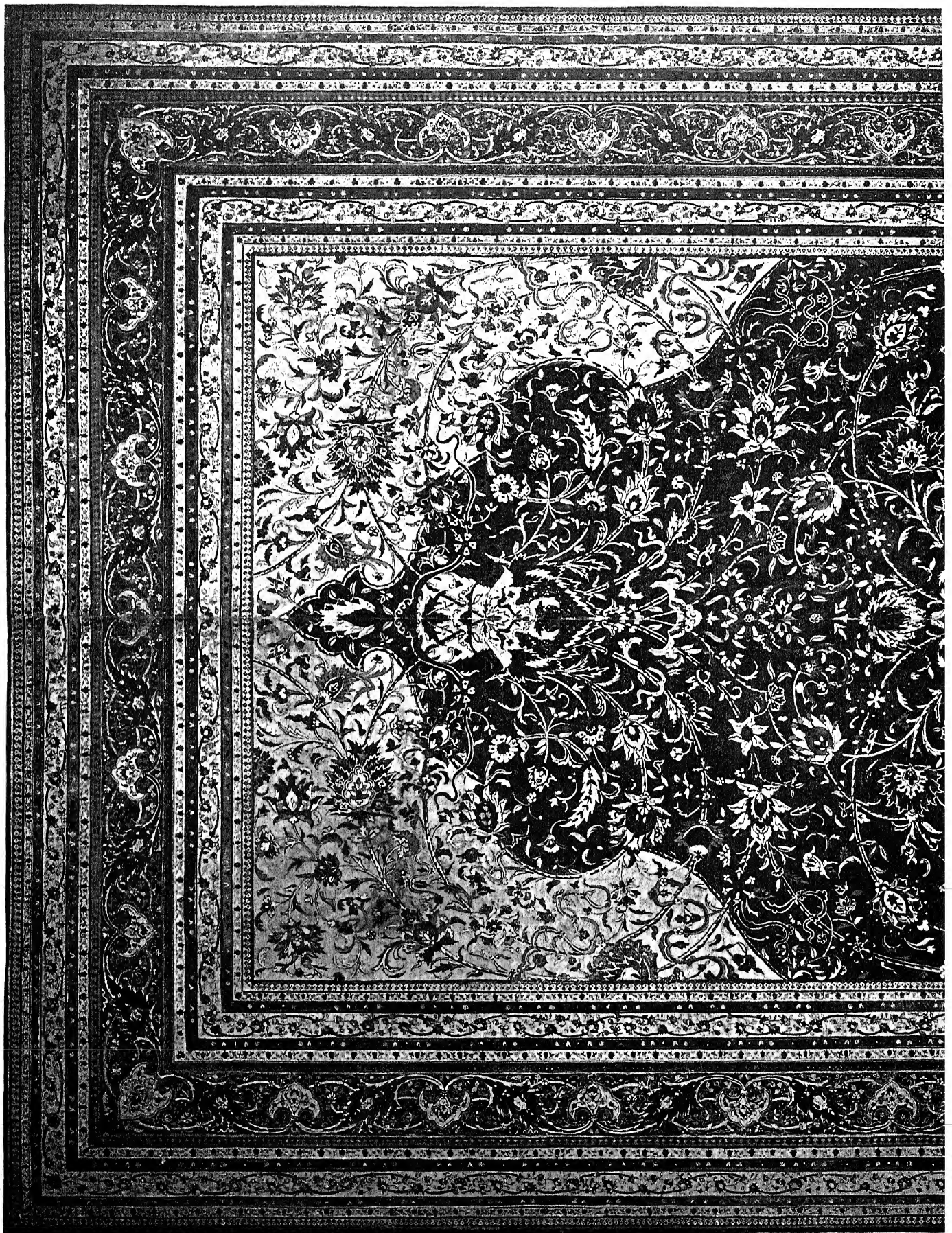
Meles
prayer-niche.



Meles.



Meles.



REPRODUCTION OF A LARGE CARPET SIZE RUG. PROBABLY NORTH PERSIAN.

Colorings delicate rose, blue and yellow, with a mere touch of green and deep red.
Ground of center, cream,

between two narrow ones; the designs are usually floral, but not Persian-like, connected and progressive. The color effects are soft, the pile fine and close cut, velvety, but not often lustrous; frequently silk selvage on the sides and silk fringe. Average size, four by six feet.

The Ghiordes cannot be mistaken for any other antique excepting, possibly, the Kulah, which is about the same height of pile, but the Kulah pattern is usually a combination of narrow borders, whereas the border work of the Ghiordes has fewer because the wide borders are always from six to eight inches wide, while the Kulah borders seldom average more than an inch and a-half wide. The wide Ghiordes borders frequently suggest the Feraghan (Herati) fish pattern with which we will become acquainted a little later.

With the exception of the Ispahan and Ladik, the Ghiordes is perhaps the finest and most closely woven rug made.

KULAH ANTIQUE. Kulah antiques, which resemble the Ghiordes rug, lack the architectural features of the Ghiordes; in Kulahs the central ground is frequently figured, and is also designed with ribbon

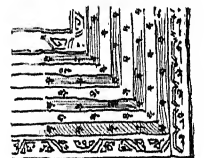


Anatolian. Turkish.



Meles.

stripe borders having little floral conceits. Tawny yellows and browns are the predominant colors for the center, although ivory, blue and red are used; wool a little longer and a little more loosely spun than Ghiordes, making softer rugs, usually four by six feet. All wool, an eighth to a quarter of an inch pile, closely woven, averaging one hundred and forty knots to the square inch.



The Kulah border feature. (See page 65.)

MELES. From Milassa we have the rug called Meles or Carian. It has a distinct web and is four by six in size. The texture is not fine but the colorings are admirable in rich reds and yellows, and we notice the prevalence of the Caucasian latch hook. The Meles is a typical Anatolian rug, and while it has a rather jumbled appearance the illustrations we show present some characteristic design features. The pile is from one-quarter to three-eighths of an inch. The warp is colored wool and the filling is usually wool, occasionally cotton. The sides are selvaged and the knots run from twenty-five to ninety to the inch. Milassa is near the Gulf of Makri and the Meles is often confused with the Makri or Magri rug, which, however, is usually of a little higher pile and shows a wider web. Many of the rugs of the nearby coast towns or islands adjacent to Milassa are included as Meles or Carians, from the ancient Carians of Asia Minor.



Meles.

LADIK. Some of the finest rugs that are made are the Ladiks from Broussa province or Northern Konieh. They are supposed to be the same class of rugs highly treasured in the Thirteenth Century and famed in Trebizond and Bagdad. In the early days they were often woven with a gold thread background. Today they are among the best examples extant. One-eighth of an inch pile, fine wool warp and weft, wide selvage and wide red web, as wide as the Bergamo, wider than the Meles and usually distinguished from either fabric by their short, close-woven, beautifully-finished pile. Ladiks are usually three by five or four by six feet in size and run from ninety to one hundred and forty knots to the square inch. They are beautiful examples and rank with Ghiordes as being the finest examples made in Turkey.

USHAK. Modern Oushaks include many varieties of large carpets, running from three-eighths to three-fourths of an

inch pile, all wool, in all sizes but usually carpet sizes. There is no rule for the finish of the sides or ends, but the pattern in tones of red and the heavy, all-wool character of the fabric fixes it as a distinct type.

Oushaks are made in several grades, Yaprak, Kirman and fancy Oushaks. More than three thousand hands are employed in Oushak alone. Looms are set up in one thousand homes. Owing to the all-wool character of warp and weft, they can only run from sixteen to sixty knots to the inch, usually about twenty-four. The coloring is characteristic. Heavy masses of red, blue, terra cotta and maroon with little shading and with few if any other colors in harmony, give to the Oushaks a characteristic appearance. Unlike some of the commercial carpets the wool is carefully washed, cleansed and notwithstanding the thickness, the pile does not mat. Oushaks are now made in various villages. At Kutayah, they produce some admirable examples.

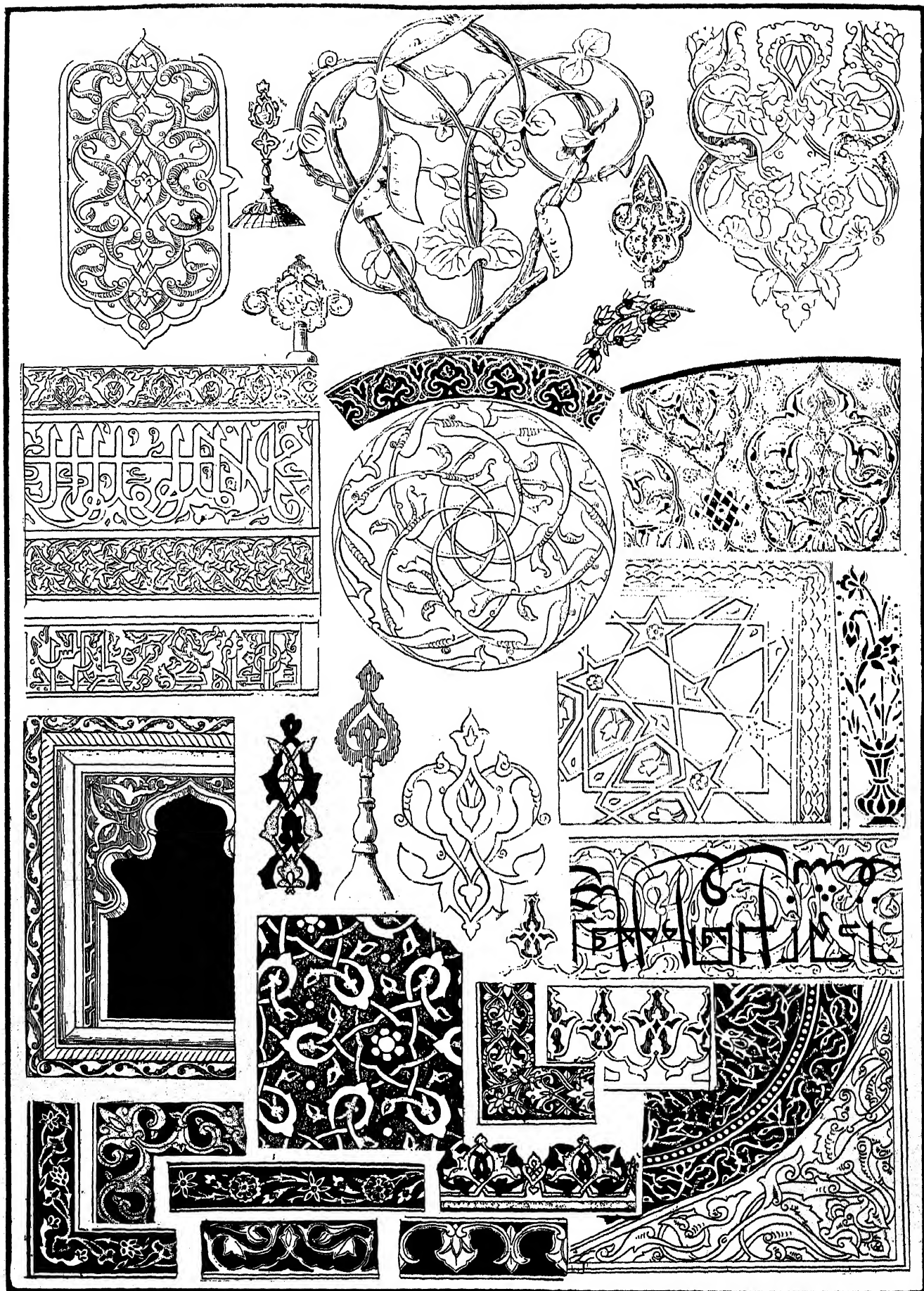
GHIOIDES MODERN. Coarse



Old Kulah Prayer Rug.



Top row, left, Kulah; right, Yuruk. Bottom row, left, Yuruk or Kurdistan; right, Anatolian; middle, Bergamo.



OTTOMAN.

Ottoman Turkish developed under Arabian influences, a floriated form, with the pea vine and leaf, as motifs.

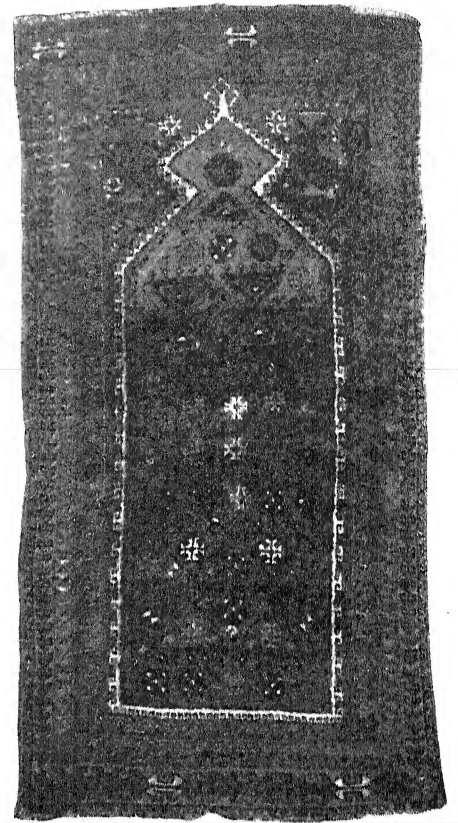


ARABIAN.

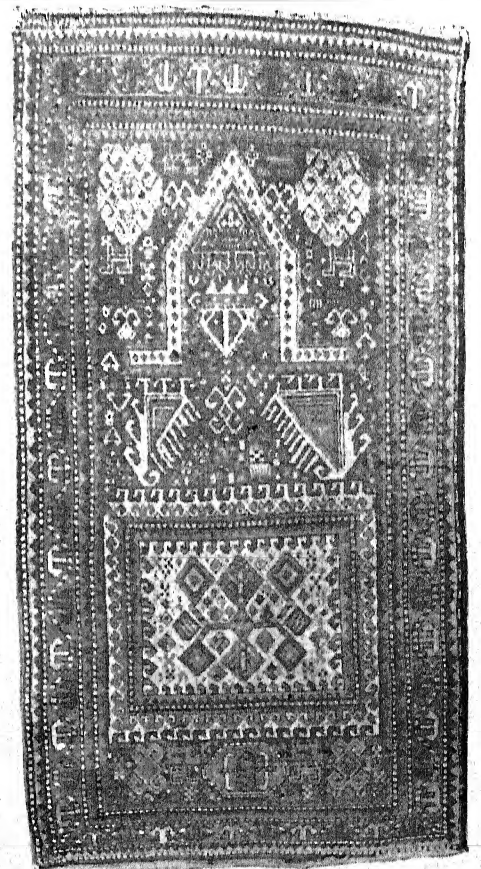
ARABIAN—An interlacement of flat and geometric or vegetation forms, distinguished from Ottoman or the late Turk-



Mosul



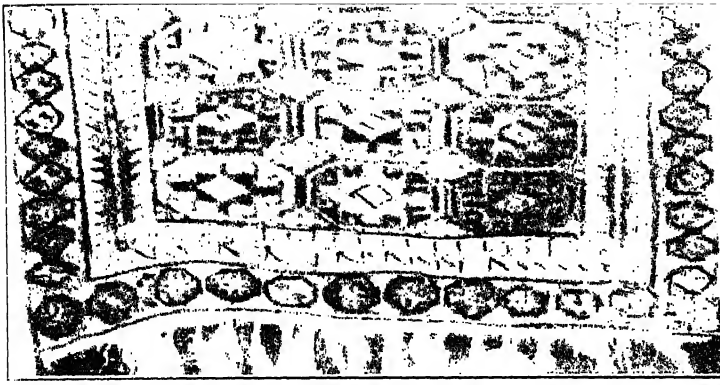
Anatolian.



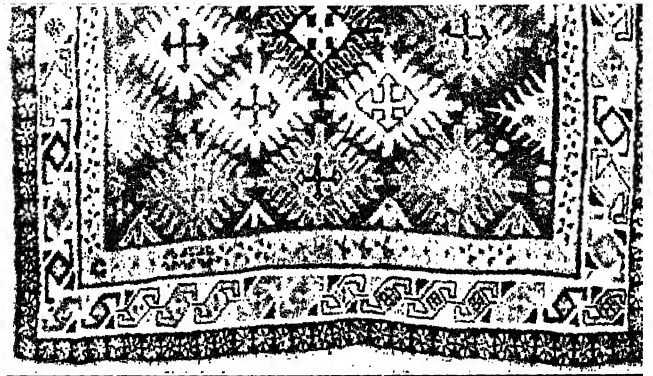
Karabagh.



Mosul.



A Mosul. (Djaf quality.)

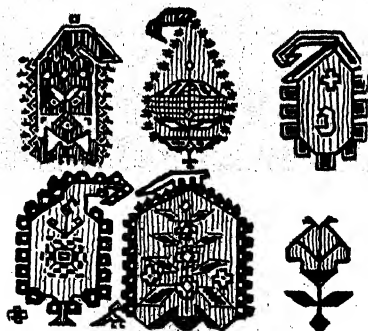


Caucasian. (Note the Kurdistan Squares.)

THE RELATIONSHIP OF PRIMITIVE TYPES OF DESIGN

IT IS difficult to isolate the design characteristics of Kurdistan. When the Turkomans and Mongols were driven out of Persia over the Kurdistan mountains into the Caucasus district and Turkestan they spread the common use of the geometrical form, the triangle, the rhomboid, the octagon, the square and parallelogram, and these forms have been elaborated especially in the southern Caucasus, Derbend, Karabagh and eastern Kurdistan, until it is difficult often in the mix-up of latch-hooks and wave lines to trace the original types.

Simple design has been inspired always by primitive thought in so many remote countries that it discourages any logical analysis. In some cases it seems as though these varying geometrical shapes sprung from the extraordinary mosaics in Byzantine,

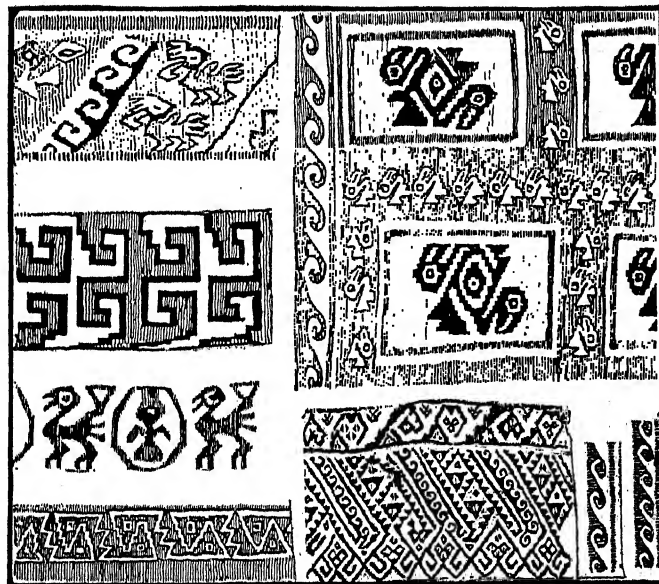


but a child can take a square or octagon and by drawing from various points intersecting lines evolve innumerable designs. It is

Geometrical form of Palm Leaf.

primitive world thought. Then again many of the geometrical shapes typical of Western Kurdistan frequently seem to employ arrowheads in combinations, and may be possibly the lingering traces of the cuneiform language of old Babylonia and Assyria used in inscription forms on the tablets and monuments of ancient Mesopotamian cities.

It is all conjecture. When one has to deal with nomadic decoration or has to deal with universal thought. We illustrate, for example, Aztec decoration found in fabrics of



Aztec design, before the discovery of America.

the natives of old Peru in work that was done in America before its discovery by Columbus, and we note what are apparently strong Caucasian features.

It is inexplicable how these wave lines, swastikas, rhomboids and latch-hooks could have been produced by a people not related to the Aztecs.

We can only account for it on the broad ground of a common inspiration. The square and the circle furnish the basis of all early design.

Derbend, Karadagh and Eastern Kurdistan.





Eastern Kurdistan rug; note the yarn strand in the web.

KURDISTAN RUG CHARACTERISTICS

KURDISTAN. Kurdistan is a district having no definite geographical boundary, but generally regarded as "the country of the Kurds," numbering 1,000,000 people. It belongs to Turkey and Persia and covers about 50,000 square miles; bounded on the Northeast by Armenia, Turkey, and the provinces of Azerbaijan and Irak Ajemi, Persia, on the Southwest by the Tigris River, it may be said to include Ardelan and Luristan. Thus Kurdistan, topographically considered, would include not only the Kurdish and Mosul rugs, the Koultuks and Bijars, but also the Kermanshahs (not Kirmanshahs, which are modern Kirman), and Sennas. Sennas are a definite independent type and not generally regarded as of the Kurdistan group, but they are made, nevertheless, in the Kurdistan district and, like antique Hammadans, bear some of the Kurdistan characteristics.

Two-thirds of the inhabitants of this district are Kurds, presumably descendants of the Carduchis, who, before the Christian era, were one of the innumerable tribes of ancient Scythia, the country peopled with innumerable clans of the Turanian race, that covered

the whole territory now Russia, and the Far East to China. The Turks also were of Scythian origin and originally came from the Altai mountain district, settling in Asia Minor 226 B.C., referred to in ancient Scythian manuscripts as Tourkoi, Tourkai and Tourcae.

The history of the Kurdistan district takes us back to ancient Babylonia. 3000 B.C. was the Chaldean Period, 2000 B.C. the Assyrian Period; 100 A.D. Assyria, Mesopotamia and Babylonia were Roman provinces. 1000-607 B.C. saw the fall of Nineveh and 538 B.C. the fall of Babylonia.

Beginning in Egypt and Chaldea the manufacture of rugs was carried into Assyria and in design and color many of the rugs made to-day in the Kurdistan district are similar to those of Babylonia.

We note even in the modern Kurdistan rugs a frequent use of ancient Assyrian cuneiform signs and the Tree of Life, lingering motifs that have survived the obliterating scourge of Arabian, Saracenic, Persian and Mongol influences. This is all ancient his-

KURDISTAN RUG CHARACTERISTICS

tory; the glories of its former high civilization have passed, and the country is given up to a mixed people, horse raisers and sheep raisers who are incidentally rug-makers, remnants of Asia, civilized and uncivilized.

The Parthian Empire, which existed from 250 B.C. to 220 A.D., was overthrown by the Persians, and the Parthians, who were also of Scythian origin, were driven north, east, south and west out of Persian territory, and the scattered ranks of a once great empire became the Turkomans of later years and settled in Afghanistan, Beluchistan, Southern Persia around Shiraz, north of Turkestan and west of the Kurdistan Mountains. Still another people in this region are the Genghis tribes. Ordinarily Genghis rugs have been classed as Caucasian, because the best examples of this work come from near the Caucasian borders. The tribes were possibly Mongol and bear the name because supposed to be remnants of the Mongol hordes of Genghis Khan, who ruled Asia, 13th Century.

But the Kurds, strictly speaking, are independent Turanian clans, in close ethnological relationship with the Yuruk people of the Taurus and Western Anatolian Mountains.

The rugs of Kurdistan vary in character, from the coarsest mountain products and the miscellaneous "Djaf" rugs of the Mosul province, to the finest, the Senna grade. The term "Kurdish" popularly applies to the nomadic weaves of the mountain districts.

Bound by no conventionalities, the common Kurdistan weave is coarse, heavy and thick. The designs are often Caucasian, the pile frequently loose. As a rule they have a narrow selvage, and through the end we see a strand of colored wool which used to be a distinguishing feature. The same strand is often seen in some of the Kazak rugs.

Yuruk. In the Yuruk rug made by the Yuruk tribes in the Taurus district as well as in Western Kurdistan, the pile is long and heavy and in weave, pattern and coloring, it is often indistinguishable from the Kazak. It lacks, however, the Kazak unity of

design and is not so well woven. In Winter the Yuruk people leave their tented homes in the snow-clad mountains and go down to Cilicia on the Mediterranean. The rug has a heavily bound goat hair selvage and has a wide web like the Turkoman Beloochistans.

MOSUL. The term is given to a soft, fine-finish Kurdistan, having a web of wool with corded selvage; the wool is often of the best camel's hair.

Mosul, the city, is in Mosul Province, in Mesopotamia on the Tigris River, 200 miles Northwest of Bagdad. The name Mosul is arbitrarily applied to a high quality of Kurdistan, not otherwise classified.

GENGHIS. Genghis rugs are usually grouped as Caucasian, but have been made for many years under Armenian patronage by the Genghis people in the country lying between Mosul and Ardelan, province of Persia. The recognized type, however, comes from the neighborhood of Karabagh.

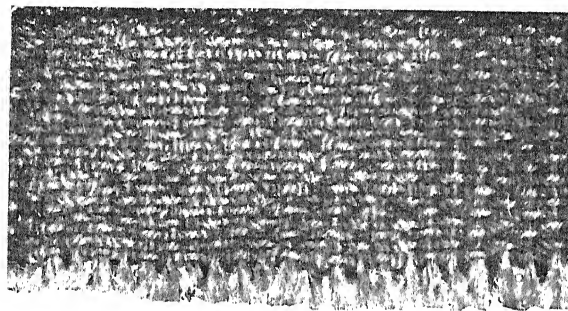
The Genghis frequently shows a fine reddish yarn thrown in with the filling. We see the same in Kazaks and Karabaghs.

BIJAR. When Genghis Khan in the Thirteenth Century was defending his lines in Northern Khorassan, Persia, he posted many of his men at Sarakhs and here in after years these people produced beautiful thick rugs, one of the best wearing rugs that has ever been made in the

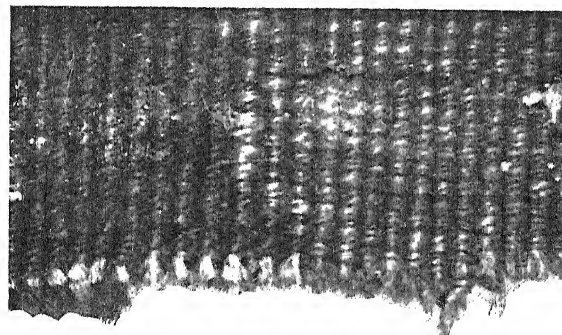
Orient. Finally, when the Mongol tribes were driven out of Persia and into Kurdistan, these same people settled in Bijar, where the rug is now made—sometimes called Lale, sometimes Sarakhs. (Seventeenth Century.)

The rug can be easily distinguished, not only because it shows a heavy-ribbed all-wool back, but because of its weight, its firmness, its closeness of pile, richness of color and extraordinary hardness; it cannot be folded, it must be rolled, it is more Persian than Kurdistan in color and pattern, still following the old Sarakhs. It is a rug transplanted from Far Eastern to Far Western Persia and represents the extremely high quality that may be found in a Kurdistan.

SOUJ-BULAK. The yarns are double, pile stand-



(A) Back of South Kurdistan rug.
Seen also in Mosuls and Hamadans.



(B) Back of typical Bijar rug.

KURDISTAN RUG CHARACTERISTICS

ing erect instead of flattening; wool of fine quality. The pile soft and very high; the colors are usually dark. It is very regular and thus different to Yuruks and Kurdish. See chart. One of the thickest pile rugs made and always in rug sizes—never made in carpets. They are produced on the northern extremity of Persian Kurdistan, about one hundred miles northwest of Bijar and by many dealers are grouped as Persian.

KOULTUK. A Kurdistan rug having a cotton warp, thick, loosely made, strongly Persian in design but poor in color. It is a generic name for small runner rugs of the district lying for a distance of one hundred and fifty miles between Gehrous, just north of Senna, and Zinjan, lying half way between Tabriz and Teheran. Generally adopt the Persian utilization of cotton warp, and in this use of cotton warp is constituted a distinct variety of Kurdistan, for it is a fact worth noting that the cotton warp is never found in a Turkish Kurdistan. In the neighborhoods of Hamadan and Senna, so much cotton is used in the filling of rugs that the Kurds naturally employ it in the warp also. These Koultsuks are not well colored. While thick, they are not weighty. One end usually has a plain selvage, and the other a selvage of loose ends.

KERMANSHAH. Village in Kurdistan where in old days a high-grade quality of rug was made. No relation to Kirmanshah.

RESUME-TECHNIQUE. It is comparatively easy to determine the Kurdistan varieties if we bear in mind—

(A) Yuruks and Kurdish belong to one type. They have an average half-inch pile, all wool warp and filling; but the Kurdish are overcast while the Yuruks have heavy selvage, sometimes in mohair. The Kurdish show loose ends while the Yuruks have

a short fringe and plaited ends. The Kurdish run usually five by nine feet while the Yuruks are smaller. The chief distinction is in goat hair used in the Yuruks mixed with the wool of the warp, filling, pile, selvage and ends.

(B) The Mosul is of wool made in all sizes, up to narrow runners with loose ends, overcast sides and of fine quality. The pile often employs mohair.

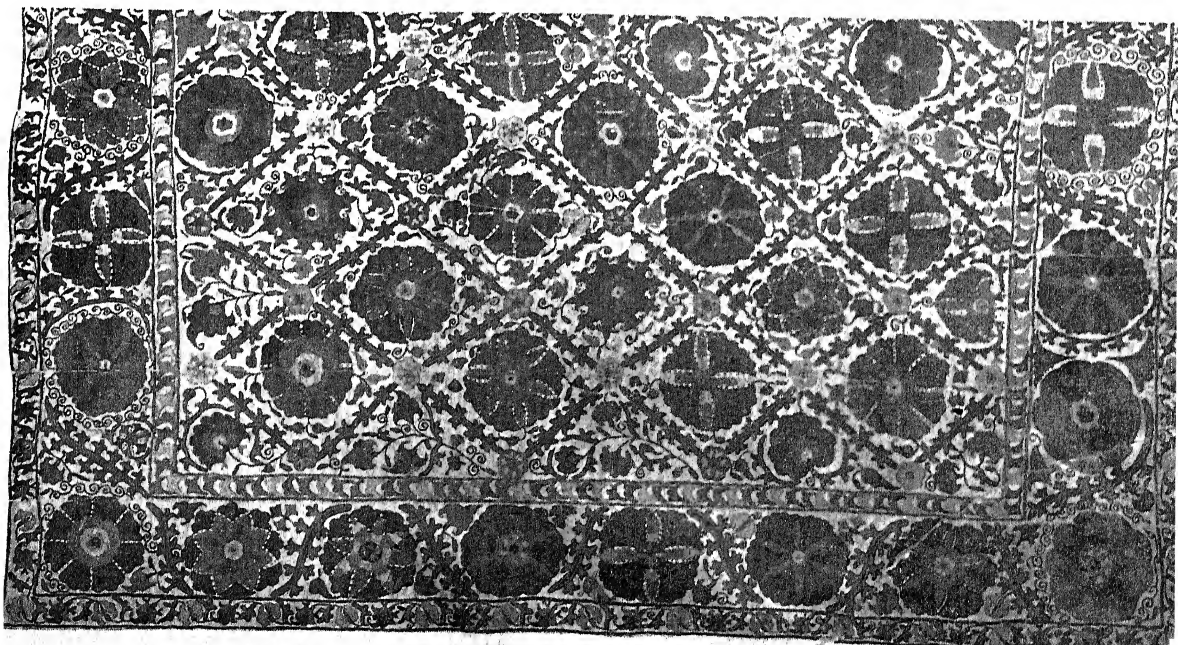
(C) As a rule all Kurdistan rugs have overcast sides with the exception of the Yuruk and Genghis, which take the Turkish and Caucasian characteristics of selvaged sides. The rule of overcast sides prevails with Kurdish, Mosul, Souj-Boulak, Kurdistan proper, Bijar and rugs of the Kermanshah, Hamadan, Gehrous and Zinjan neighborhoods.

(D) Kurdistans are all wool excepting Koultsuks (see definition) and Kermanshahs, following the technique of the Persian rug makers of their neighborhood—Senna and Hamadan.

(E) Illustration A shows the back of the South Kurdistan varieties. It shows the web, the warp and filling not being covered by the pile. We frequently note this characteristic in ancient Hamadan, Mosul and Kurdistan Kermanshahs.

(F) Illustration B is that of the typical Bijar back, firm, hard and closely knit. No other grade of Kurdistan shows this heavily ribbed back.

(G) When the web end of a rug is traversed by a strand or several strands of colored yarn, it is always a Kurdistan. Other rugs like Shiraz have an embroidery in web, but no other has the yarn strand; the Senna might be regarded as an exception to this rule, because a colored yarn strand is found in many Sennas, but the Senna, though generally considered Persian, is, after all, geographically Kurdistan.



South Kurdistan.



Eastern or Persian Kurdistan.
Anatolian.

Anatolian.

Hamadan.

PERSIAN RUG CHARACTERISTICS

PERSIA—Chaldaen, 2286-1300 B.C. Assyrian, 1300-625 B.C. Median, 640-588 B.C. Persian Empire, 558-330 B.C. Parthian, 250 B.C.-220 A.D. Sassanaian, 220-641 A.D. Mohammendan Persia, 641. Independent Principalities, 750. Mongol Domination, 1259. Persia Restored, Mongols and Turks Driven out, 1605.

THE arts of Persia go back to ancient Assyria, Babylonia, Media and Egypt. On the grave of Cyrus, King of Persia, 529 B.C., they placed carpets of purple hue, and this use of the grave carpet, the *Turbelik*, is traditional.

The arts that are applied to our subject began properly with 641 A.D., when Persia was conquered by the Arabians. The Saracenic influence has always affected Persian art, especially in the North, East and West Persia. Turkish art was Ottoman or Arabian art, a conventionalized form of pea leaf and pod, the adaptation of inscriptions and border and frame work forms. It developed strongly in Spain and was there called Moorish. The adaptive power of the Ottoman Turks was extraordinary and Ottoman life was magnificent and luxurious. No rugs were more exquisite than those of ancient Konieh (Iconium), Caesarea, Sebastopol, Trebizond and Sivas.

As long as Persia was dominated by the Turks, Persian art was naturally Ottoman, but in 1605, with the downfall of the Ottoman Empire, Persia, through Shah Abbas drove to her very confines the Mongol and Turkish hordes

and developed rapidly not only native art, but adopted European Renaissance forms, the Shah's most famous artists being sent to Italy to study.

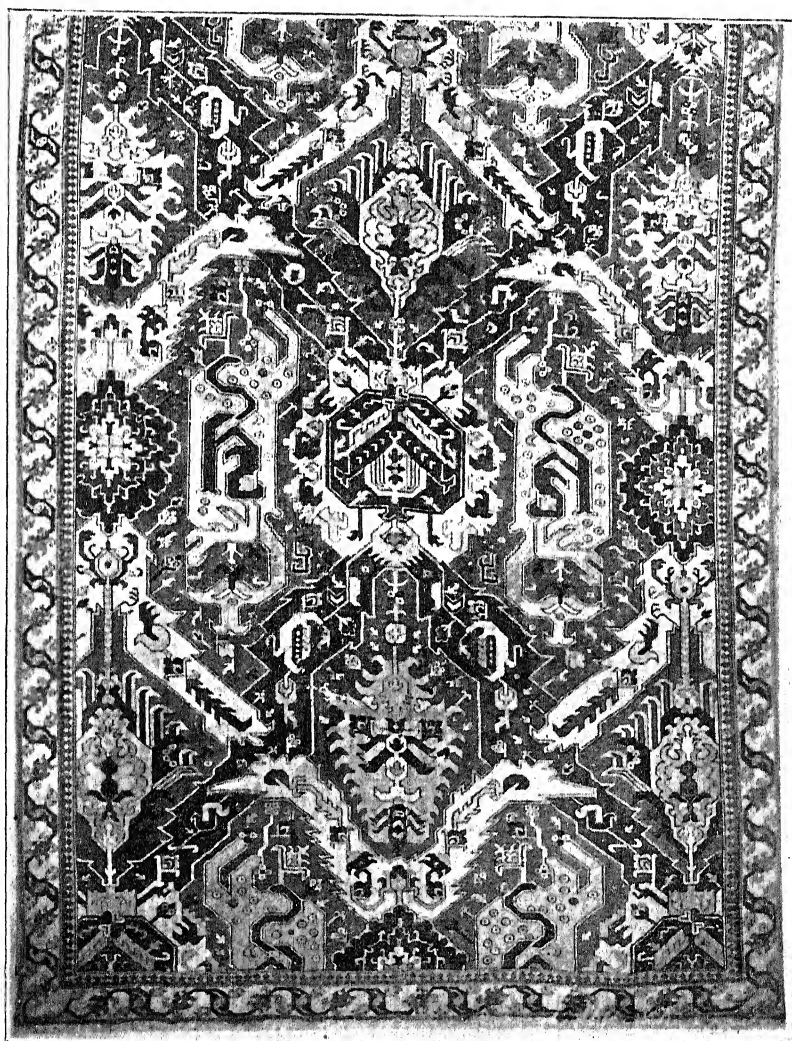
About all that the expert can be expected to do in fixing the topography of a rug is to search for the design characteristics. Where he finds the Rhodian lily, commonly used in Anatolia, the rug probably originated in the North or West of Persia.

The Chinese characteristics are frequently seen in the rugs of Northeastern Persia. The greenish yellows are of Kurdistan; the gorgeous reds of South and Central Persia.

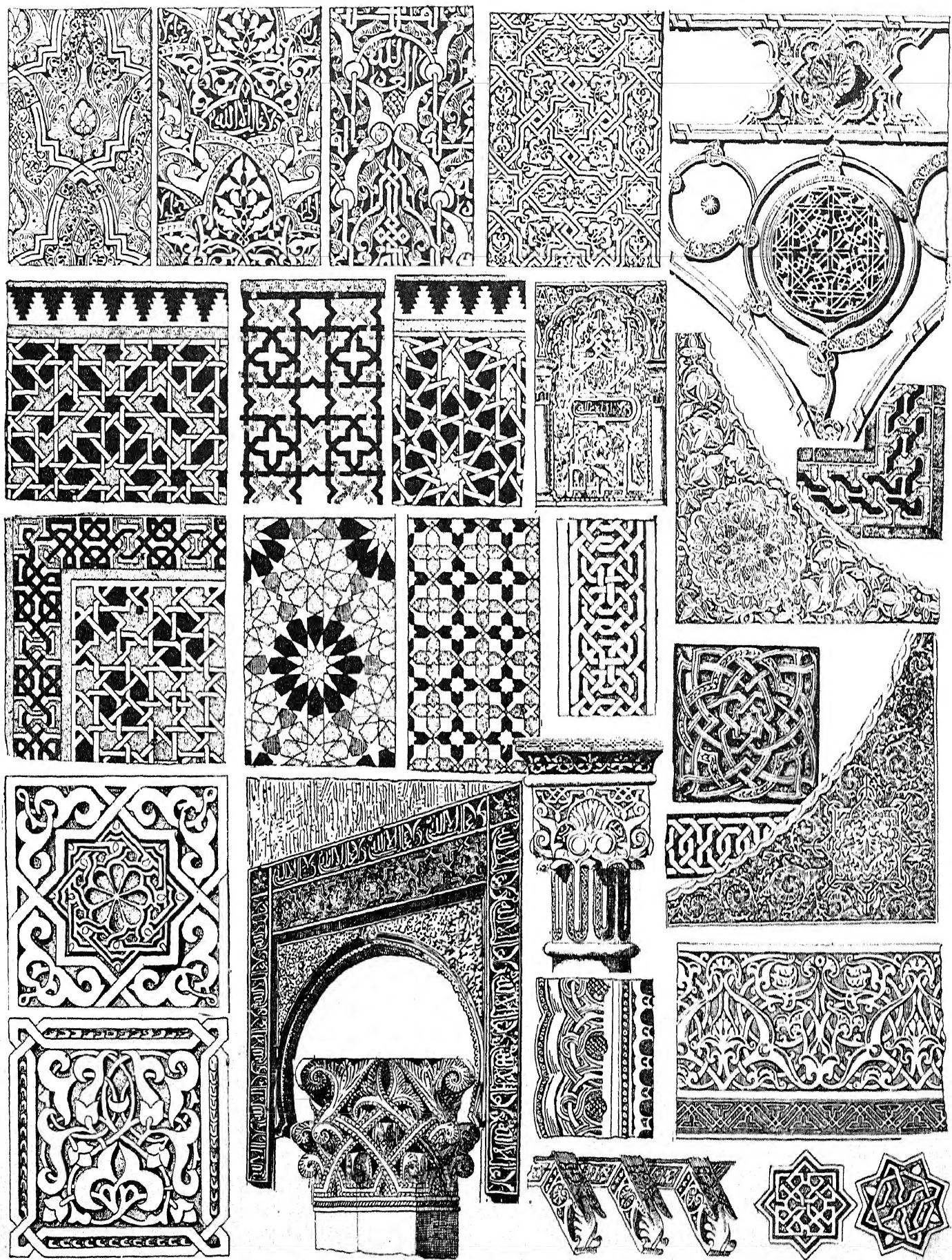
Mongol design types come from the border line. We find them South in Shiraz, North below the Caucasus Mountains, in Turkestan and on the outskirts of Afghanistan and Beluchistan.

From 1368 to 1620 the Ming Dynasty of China affected the Persian arts to the degree that not only was the form of the Chinese pottery introduced into the rug designs, but the details of decoration were copied.

In animal treatment we frequently fix the approximate date by the character of the drawing. Up to the Sixteenth Century they were flat and followed the native feeling,

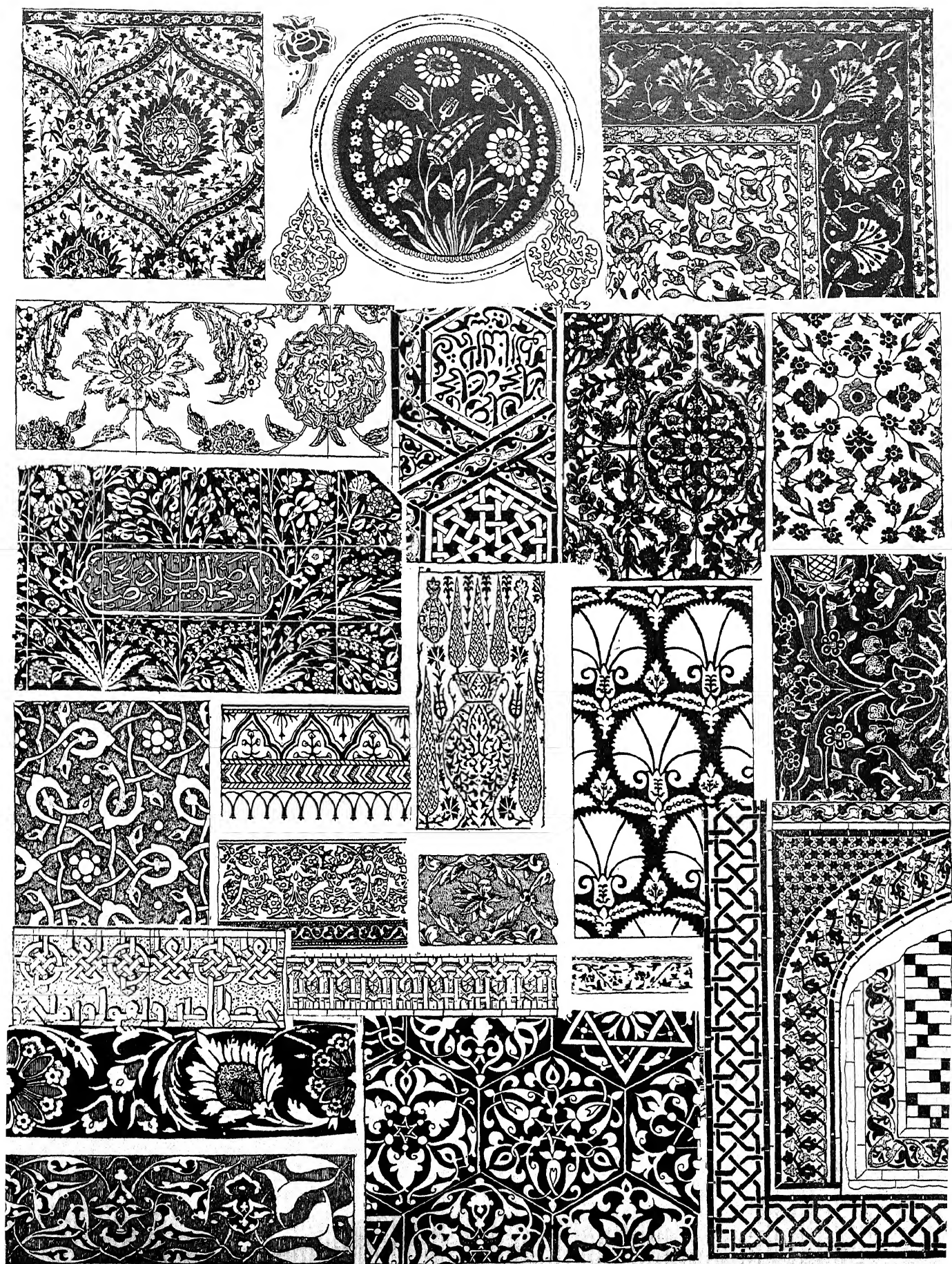


Persian, probably from the northern part, and dating from the second half of the Eighteenth Century. Boston Museum of Fine Arts. Cotton warp; weft of buff wool, two threads between each row of knots. Knots Turkish, twelve to the inch. Ground of main field greenish blue; design in blue, green, red, yellow, violet, buff, dark brown and black. Inner guard band violet and buff. The edges have been replaced so that it is impossible to tell how they were finished originally.



MOORISH

The development of Arabian. See page 69.



PERSIAN

Showing Ottoman characteristics.

PERSIAN RUG CHARACTERISTICS

but with the Renaissance they took on a nicer grace of outline and action, a freedom in drawing and a greater complexity.

In modern examples commercialism has done much to obliterate distinction. The terms Kirman and Ispahan are recklessly used and applied speculatively to fine antiques, impossible of classification.

In the Sixteenth Century the rugs of Ispahan, a Persian capital and the metropolis of the Asiatic world, were of extraordinary workmanship. In 1722 the capital of Persia was removed to Teheran, where rugs equally beautiful were made. As far back as the Thirteenth Century Kirman rugs and silken fabrics were famous. Ardebil and all Gilan were noted for the wonderful rugs produced by the court of the Safavids, late Fifteenth Century.

The ruling monarchs of Persia have always encouraged the weaving arts and the products of the best rug weavers were used in the palaces and eagerly sought by the followers of the court. Fine types were made in Tauris (Tabriz), Kashan, Spaan, Isfahan (Ispahan) in Sirjan (Kirman), Yazd, Shiraz, Teheran, Ardebil—wherever a palace reared its walls and the wealth of the nation centered. But for some reason the trade endeavors always to attach the term Kirman or Ispahan to the finer antiques, notwithstanding that there is nothing in the weaves of those ancient cities which can be distinguished from the weaves of other cities, contemporaneously or of earlier or later date. Authorities in charge of the great rug collections of the world appreciate this fact and make no effort to fix definitely the locale of this class of antique Persians, feeling that they have accomplished all that can be reasonably expected when they have determined approximate age and approximate point of origin.

The illustration that we show on page 77 is from the Boston Museum of Fine Arts and is classified as *probably* from the northern part of Persia. Three of the most famous pieces in the Metropolitan Museum are identified simply as North or Northwestern Persia. The term Kirman as applied to a modern example may be simply a piece

made in Kirman or of Kirman character. The term Kirmanshah means simply a carpet in imitation of the Kirman, and is used in modern trading. The term Kermanshah, on the other hand, is a distinct type relating to the rugs of Kermanshah, Irak Ajemi, Eastern Kurdistan.

If we go back to the records of Marco Polo, whose travels shed much light upon the subject, we find references to the rugs in the Mongol Palace at Kanbalu, Thirteenth Century, wrought in silk and gold; also to the velvets of Bagdad with designs of falcons, lions, leopards and deer, the kind of designs which to-day marks the character of the hunting carpet.

It is well to note this fact because many rug experts fix this class of animal treatment as of the Sixteenth Century, notwithstanding that in Europe, eagles, falcons, shields, hounds, rayed stars, lions, harts and boars were common fabric motifs, 1200 to 1300, a period when European design was stimulated and promoted by Persian relations. Ancient Persia took inspiration from the imagery of the fire worshipers, flowery, poetic, naturalistic, often full of cones, cypress and tree treatments. Under the influence of the Arabians, Ottomans, Turks and Mongols Persia developed types that we now recognize more easily than the purest forms. It is comparatively

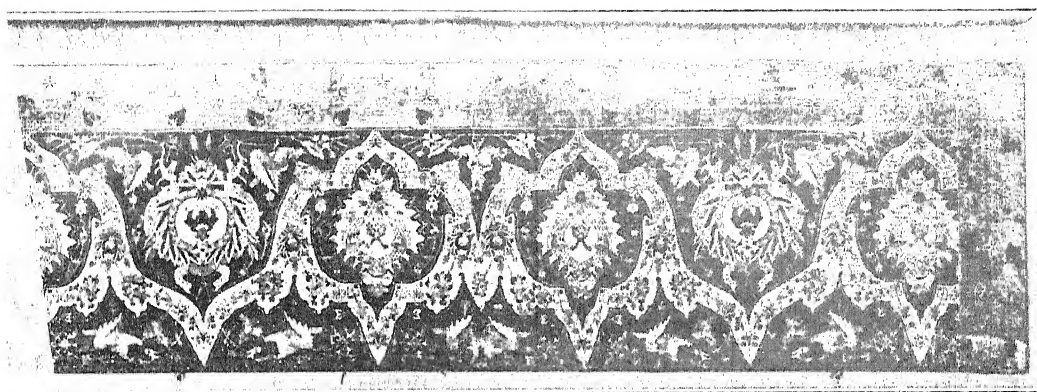
easy to determine a Shiraz, Senna, Hamadan, Feraghan, Khorassan, Meshed, Bijar and Jooshagan, but with commercial examples it is more difficult.

At Herekeui in Turkey, Sivas, Harput, Central Anatolia, Tabriz, Sultanabad, the Herez district, Kashan and Meshed, they are making rugs that one can only place under the category of modern reproductions. In some cases they follow the designs and pile of the Persian with the sides and ends of the Turkish; usually they are of the Ghiordes-knot and of cotton warp and filling.

On the following page we give a table, which shows the province, the name of the rug, the knot, height of pile, the size and the character of the tie; the asterisk representing the Senna knot:



Arabian.



Detail of border of a rug. Pile silk, 600 Senna knots to the square inch. Purchased at the Marquand Sale, 1903. No. 1288 in the Marquand catalogue. Property of the Museum of Fine Arts, Boston.

AZERBAIJAN

HELEK	$\frac{3}{8}$ to $\frac{1}{2}$	Carpet Size
Baku (See also Sarapi)		
KARAYAZLI	$\frac{3}{8}$ to $\frac{1}{2}$	Runners
SOUJ (See also Karayazli)	$\frac{1}{4}$ to $\frac{3}{8}$	Small and Medium
(See also Karayazli)		
TABRIZ	$\frac{1}{8}$ to $\frac{1}{4}$	All and Carpet Sizes
KIRMANSHAH	$\frac{1}{8}$ to $\frac{1}{4}$	All and Carpet Sizes
(Also made elsewhere)		

IRAK AJEMI

SULTANABAD	$\frac{1}{4}$ to $\frac{1}{2}$	Carpet Size
Muskabad, Mahal, Savalans		
KOULTUK	$\frac{1}{4}$ to $\frac{3}{8}$	Small and Medium
(See Kurdistan)		
HAMADAN	$\frac{1}{4}$ to $\frac{3}{8}$	"Hamadans" 3 x 5
Oustrinan, Karaguez		
KASHAN	$\frac{1}{8}$ to $\frac{1}{4}$	Small Sizes
SARUK	$\frac{1}{8}$	All and Carpet Sizes
*ISPAHAN (antique)	$\frac{1}{8}$	All Sizes
JOOSHAGAN	$\frac{1}{4}$ to $\frac{3}{8}$	All Sizes
*FERAGHAN	$\frac{1}{8}$ to $\frac{3}{8}$	All Sizes
TEHERAN (antique)		

ARDELAN (See Kurdistan)

BIJAR	$\frac{1}{4}$ to $\frac{3}{8}$	Large Sizes
KERMANSHAH (antique)	$\frac{1}{4}$ to $\frac{1}{2}$	Small Sizes
*SENNÄ	$\frac{1}{8}$	All Sizes

KHORASSAN

SARAKHS (See Bijar, page 73)		
*KHORASSAN	$\frac{1}{4}$ to $\frac{3}{8}$	All and Carpet Sizes
MESHED	$\frac{1}{8}$ to $\frac{1}{4}$	All and Carpet Sizes
Ayin (poor grade)		

FARISTAN

SHIRAZ	$\frac{1}{8}$ to $\frac{3}{8}$	3 x 5, 4 x 6, etc.
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GILAN

*ARDEBIL (antique)		
*SARABAND	$\frac{1}{4}$	Large

LARISTAN

NIRIS	$\frac{1}{4}$ to $\frac{3}{8}$	
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KIRMAN

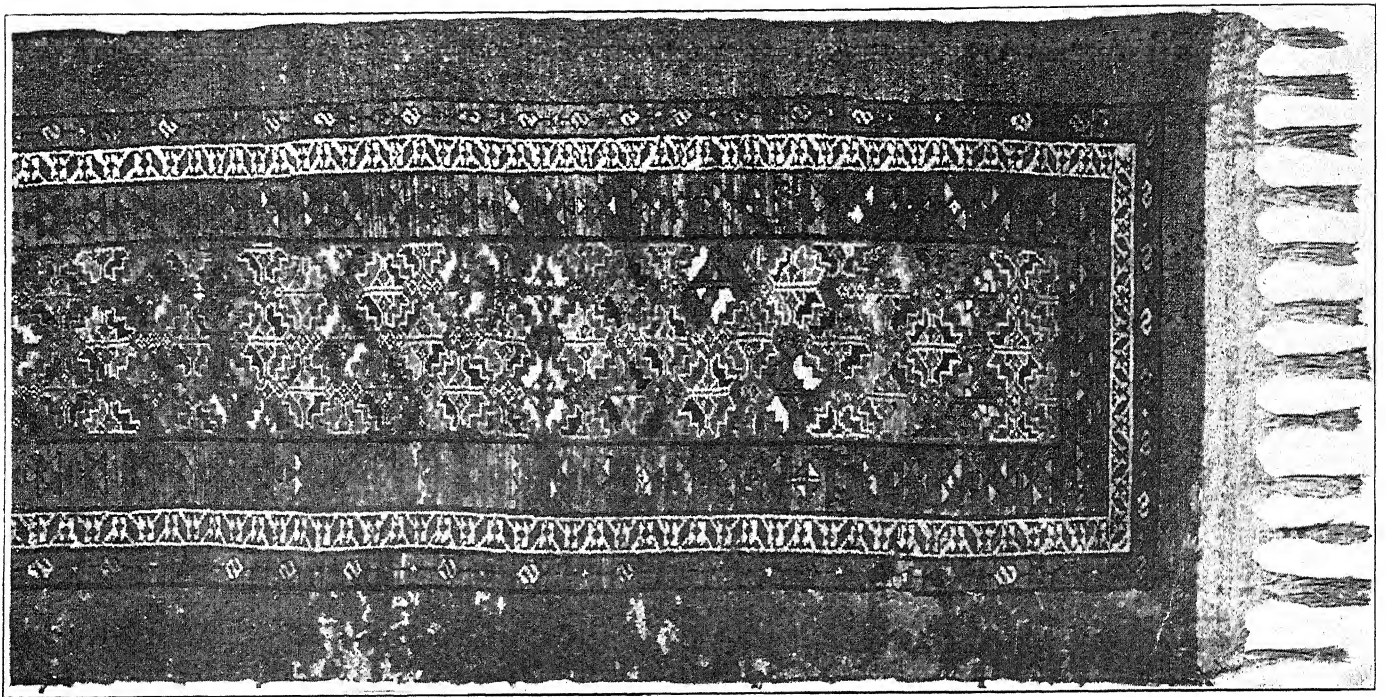
*KIRMAN (antique)	$\frac{1}{8}$	All Sizes
KIRMANSHAH		
(also made elsewhere)		

AFGHANISTAN

HERAT	$\frac{1}{8}$ to $\frac{1}{4}$	Large Sizes
(usually graded as Persian)		

Bergamo, Turkish.





Hamadan—Genuine Hamadans are conspicuously of camel's hair, and the broad border is of natural camel's hair color.

HERATI PATTERN—In the study of Persian rugs one is continually confronted by references to the "Herati" pattern, the "Feraghan" pattern, the "fish" pattern, "lancet-leaf," "rose-leaf," "palmette" or "palm" pattern. See motifs on this page and also on page 86.

The Herati pattern shows a rosette balanced upon either side by palm forms—sometimes the palm looks like a curled rose leaf; sometimes like a fish, and as it is usually adopted, more or less conventionalized, in Feraghan carpets it is widely known as the Feraghan pattern. It is used frequently in Sennas and many Kurdistans. The design coming as it does from Herat, Afghanistan, undoubtedly had Mongol inspiration.

PEAR PATTERN—In the Saraband and Shiraz rugs we find a common use of the pear pattern; sometimes it covers the whole ground. In Khorassans and also in many Kurdistans it is utilized in a geometric and decorative form. See motifs on page 86. It is an open question whether it is a pear, a palm, or

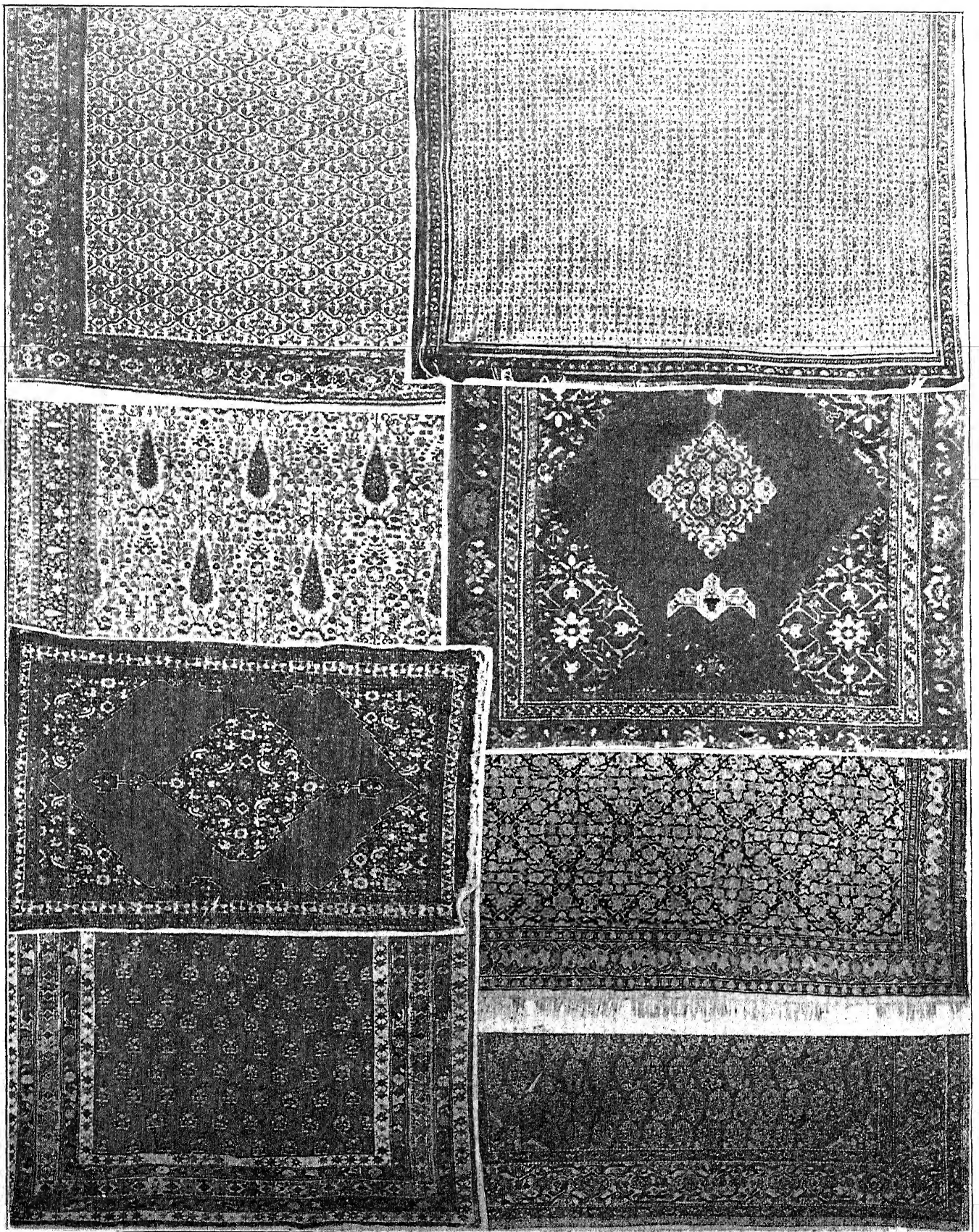
a river loop, symbolic of the Jhalum or Ganges. Sometimes it is shown in squat form; sometimes in tall elongated shape like a cone. We find it common in Kashmir shawls, but in rugs when used so that the stems in the alternating rows point in opposite directions, it is called the Saraband pattern.



Feraghan fragment showing Herati design.

SENNA—The Senna rug if analyzed is found to be made with the Senna knot, known also as the Persian knot. Paradoxical as it may seem, comparatively few of the Persian rugs are tied with the Persian knot. The Senna rug is one of the closest and shortest pile rugs that is made; one-eighth of an inch, and so tightly woven that the back is puckery, unlike any other rug. It shows no ridges or filling stripes, the warp and weft being disclosed on the back as in old Mosuls and Hamadans of the Kurdistan district, in which Senna is also located.

In design we occasionally find medallion forms like those of Nos. 4 and 5 of page 83; but as a rule the Senna is little figured, frequently striped, formal, minute, exact, often mosaic.



S E N N A A N D S A R A B A N D

The first six of these illustrations are typical of the exact, minute and precise design characteristics of Senna rugs.

The two lower illustrations are Sarabands, and show reversed details, the cone or pear, in alternating rows. The Mir araband named after the village is tied in the Senna knot.

PERSIAN RUG CHARACTERISTICS

The Herat pattern and simple cone are often followed.

Imitation Sennas are made at Tabriz, and what are known as Kurdistan Sennas are made in many sections of Western Persia, but they are not tied with the Senna knot and are not strictly Senna. Whites, ivories, pale blues and brick reds are often utilized.

Old Sennas run from five to eight feet long. To-day they are made still larger but of inferior quality. The warp is of cotton with silk or linen filling and so tightly woven that the rug frequently curls at the end. The sides are overcast and the knots run from 100 to 400 to the square inch. All of the illustrations on page 83 are Sennas, with the exception of the bottom pieces which are Sarabands.

SARABAND—The Saraband is a heavier rug. It is firm and compact and in a class by itself; usually a quarter of an inch pile and a little heavier than a Tabriz. It has not so many knots to the inch as in Kermanshahs or Tabriz; the wool is coarser. The rug comes in all sizes and is usually of cotton warp and colored cotton filling, overcast sides and narrow web ends. One form of design is so distinctive that it has become a type. It consists of rows of pear forms, the stems of alternating rows pointing in opposite directions. The colors are deep reds and blues. Border stripes alternate narrow and wide, sometimes as many as eight or ten being used. Undulating vine forms are seen in the borders; sometimes we note the Caucasian influences.

While the Saraband proper is a high-quality rug, a low grade is also made called the Selville. This pear form while seen also in Shiraz, Herat, Khorassan and occasionally other rugs, is a distinctly Saraband treatment in presenting the pears facing in opposite directions on alternating rows. Most of the old Sara-

bands are tied with the Senna knot, and these are what is known as the *Mir-Saraband*, after the village of that name, district of Sarawan, Northern Persia. The two illustrations at the bottom of the illustrated page of rug patterns are typical Saraband designs.

HAMADAN—The Hamadan rug is made in and around Hamadan, some hundred miles southeast of Senna and the same distance northeast from the old Kurdistan town of Kermanshah. Owing to the great number of cheap mats called Hamadans and brought into this country in recent years the term is misunderstood, for the genuine Hamadans are well made.

The commercial kind with conspicuous cotton filling forming a white streaky back come, as a rule, from the villages near Ham-

adan or from Karaguez, Oustrinan, Burujird and even as far south as Bibikabad. The old Hamadans are frequently so full of camel's hair that they are called "camel's hair rugs" and in texture bear a striking resemblance to certain Mosuls. As a rule they have a pile either of wool, camel's hair or mixed. In moderns the warp is usually cotton, the filling cotton, the sides overcast; they have several borders; one is usually



Hamadan.

PERSIAN RUG CHARACTERISTICS

five or six inches in width and of natural camel's hair. The same coloring is found in the body of the rug. Old examples show warp and weft crossed in the manner of old Mosuls, departing from the commercial type of cotton warp and weft and utilizing the camel's hair. In many of the outlying towns the Hamadan type is reproduced in poorer qualities.

The height of pile averages one-quarter to three-eighths of an inch. The knot is Turkish and averages from fifty-six to ninety-nine to the square inch. The prevailing colors are crude reds, blues and yellows, although in the antiques they are materially toned down. Modern pieces while rough are honest and serviceable. Ivory and camel's hair tones are conspicuous and a pretentious medallion usually occupies the center, rich in floral patterns. Sometimes the diaper pattern is used, so obscure in detail that it is called a mirror pattern, being shadowy like a warp-print. Runners in the Hamadan qualities are often from twenty-five to thirty-five feet long. Frequently the sides are overcast with colored wool. The products of Bibi-kabad, Burujird, Oustrinan and Karaguez all

not at all unlikely that these gold-ground carpets were made North in Poland as they were made East in Samarkand and even in China, through the introduction of the Mongol conquerors.

The Saracens in the Eleventh, Twelfth and Fourteenth Centuries sowed the seeds of their arts in Cordova, Grenada, Sicily and Italy, and as early as 900 in Scandinavia. Possibly their influence was felt in Polish territory. We know that in the Fifteenth and Sixteenth Centuries expert rug weavers traveled in the wake of the Persian court and supplied their royal patrons with superb examples; thus the rugs of

Kirman, Ispahan, Tabriz and Teheran have a great similarity of technique, design and quality.

The Polish court at this period doubtless followed the custom of

the Far East. Indeed, we learn that one Mazlinski took to Poland in the Eighteenth Century a number of Persian rug weavers who settled there.

But the gold-ground embroidery of the Polonaise is a distinctive type of a still earlier period. It was the type described by Marco Polo in his references to the Mongol

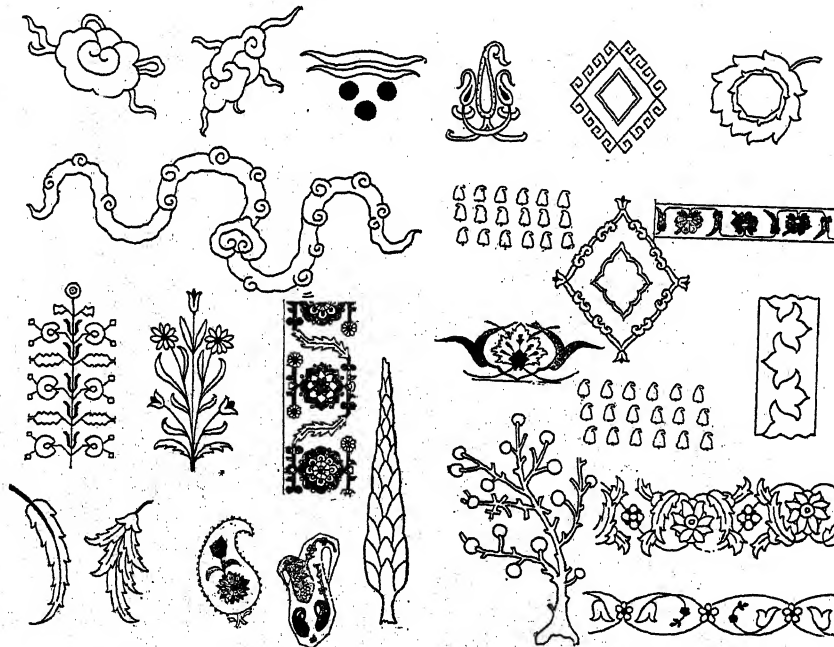
palaces at Kanbalu and Bagdad, and it is this earlier type and not the Sixteenth Century Persian type that seems to have been the inspiration of the making of Polonaise rugs. They are of fine Persian or Ottoman character of design, on usually gold embroidered background.



Saraband.

Herat.

Khorassan.

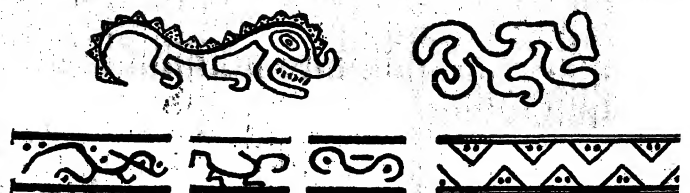


Khorassan and Herati details from the Chinese. See page 47.

follow the Hamadan style and are generally classed as Hamadans because marketed from Hamadan.

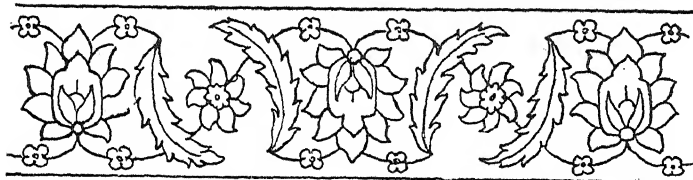
POLONAISE—The Polonaise rug, while classified as Persian, dates its origin, according to our views, back to the Mongol invasion. The chief characteristic of the Polonaise rug lies in its gold ground, and this gold ground was a characteristic of old fine Bagdad rugs as early as the Thirteenth Century.

For two hundred years the Mongols held all Russia under subjugation. Polish territory extended almost down to the Black Sea. The Ottoman territory extended North to the Black Sea. The Mongols were supreme over all this vast territory, and it is

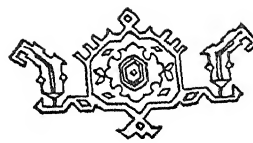




1—An Asia Minor pattern, about 1600. It shows a white ground with the pattern in yellow, red and blue. 2—A copy of an old antique Persian rug of the Eighteenth Century.
 3—A fragment of an Asia Minor prayer rug of the Fifteenth Century. 4—Caucasian, middle of the Eighteenth Century.
 5—Type of vase pattern, Seventeenth Century, Persia. 6—Asia Minor rug, dated 1600.



Feraghan Herati.



Caucasian Herati.



Gulla Hinaï.



Floriated Pear.

The Herati border of the first illustration is found in many Persian rugs, particularly Khorassan, Feraghan and Senna. The second illustration is a modification found frequently in Kurdistan rugs. The third is a detail of the Gulla Hinaï. The fourth shows the Saraband pear form elaborated with floral motifs.

SHIRAZ—Shiraz, in the province of Faristan, is the birthplace of Hafiz and one of the most famous of ancient towns. When the palace was located there, for Shiraz was a capital city, royal carpets of extraordinary character were manufactured, suffering little by comparison with the best old Kir-mans. Then, as now, the warp and the filling were of wool, an exceptional texture for Persian rugs, especially South Persian, although the rugs of Niris, in the hills of Laristan, are also all wool, and so closely follow the Shiraz technique, style and color that they frequently pass for Shiraz. They have the same wide web ends, checked, sometimes embroidered; but the weaving is always coarser, running from forty-two to seventy-two knots to the inch, while the Shiraz runs up to 130 or more.

As a rule, Persian rugs, with the exception of the Shiraz and Niris of South Persia and the Kurdistans of the West, employ cotton either in the warp or filling or in both (see chart).

The Shiraz is usually made with a disconnected design. Occasionally, as in Hamadans, the extended

medallion is used, but not often. The back shows a clearly defined knot. The patterns show frequently Caucasian characteristics. Being all wool they are soft, feeling much like an Anatolian. The sides are overcast and frequently tufts of yarn are tied at regular intervals. Usually the over-casting is done in parti-colored yarns. The selvaged ends are wide, like a Turkoman, but embroidered.

When one finds this softness of feel, parti-colored sides, wide web embroidered it is safe to assume that it is a Shiraz without considering anything else. When the quality runs poor we have the characteristics of the Niris.

At one time the Mongols overran this entire district and Mongol influence appears here as it does in the Caucasian.

This accounts for the broad web ends, Mongol characteristics, which still cling to the

rugs of the Turkoman territory, Beluchistan, Seistan, Afghanistan and Turkestan. While the Persian motifs are used, they are used in a rectilinear form.

The center field of the Shiraz is frequently covered with a pear pattern, sometimes geometrically

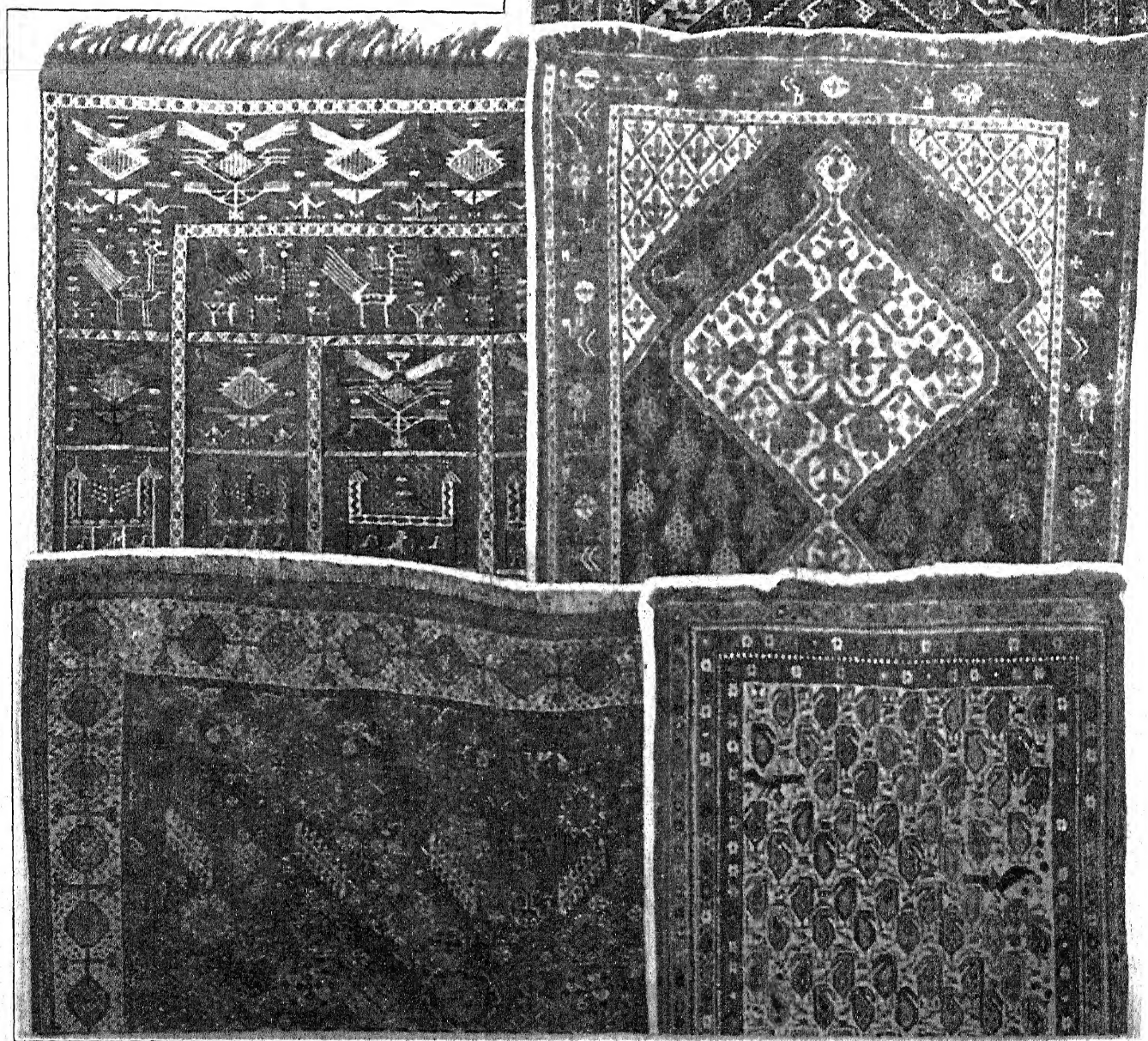
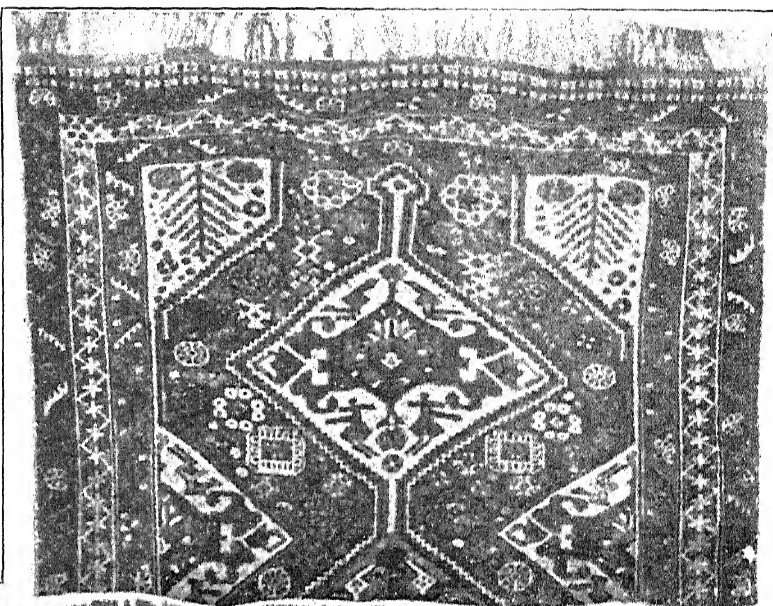


Shiraz, showing wide web end.

SHIRAZ RUGS

Characteristics — long, reddish end web, embroidered. Overcast sides with parti-colored yarn. All-wool warp and weft. Caucasian colorings. Height of pile, one-eighth to three-eighths of an inch. Forty-two to 130 Turkish knots to the square inch. Sizes are usually small, averaging 3 x 5 to 4 x 6 feet.

Niris or Laristan rugs, made in the hill country, are of a similar type to the Shiraz, though very much coarser in character and often very large.



SHIRAZ — FARISTAN PROVINCE.

PERSIAN RUG CHARACTERISTICS

treated. Often the field is filled with narrow stripes, running perpendicularly or diagonally. Figures and animals are frequently used the same as in Kabistans. Again we find in many cases suggestions of the Soumak. They show a very wide variation of design. Sharp details predominate, with blues conspicuous, thus distinguishing them in some measure from the Niris rugs, which predominate in madder red.

KHORASSAN—The Northeastern quarter of Persia is now the province of Khorassan. When the Mongols and Turks were driven out of central Asia and Persia was restored, a number of independent principalities or kingdoms, which had been nominally under Mongol authority, came into power and enjoyed separate existence. In the ordinary use of the term a kingdom generally consists of several provinces, but upon the division of the immense empire, inhabited by the descendants of Genghis Khan, the provinces assigned to each of his sons or grandsons comprehended what became to all practical purposes separate kingdoms, with capitals in each kingdom, each capital a seat of industrial progress.

On the death of Genghis Khan 1226, his grandson Batu, son of Jugi, inherited in the right of his father the Western part of the Mongol Empire—the Caucasian country—and his subsequent conquests of Russia, Poland and Hungary made him the terror of Europe.

Jagatai, the second son of Genghis Khan, inherited the Turkestan territory. Oktai, the third son, inherited the title of his father and became the Grand Khan. His part of the empire seems to have covered Northern China, Afghanistan and Beluchistan. The

fourth son was Tuli, who died leaving four sons, one of whom was Mangu, who subjugated under one dynasty the countries then known as Khorassan, Persia, Chaldea and Syria. It was not a closely knitted dominion. In 1585 Shah Abbas ascended the throne of Persia, and soon drove out the Mongols and Ottoman Turks and reassembled Persia.

The best carpets made at Ispahan were no better than those made at Khorassan. The weavers who made exquisite examples at Teheran reproduced practically the same thing at Kirman.

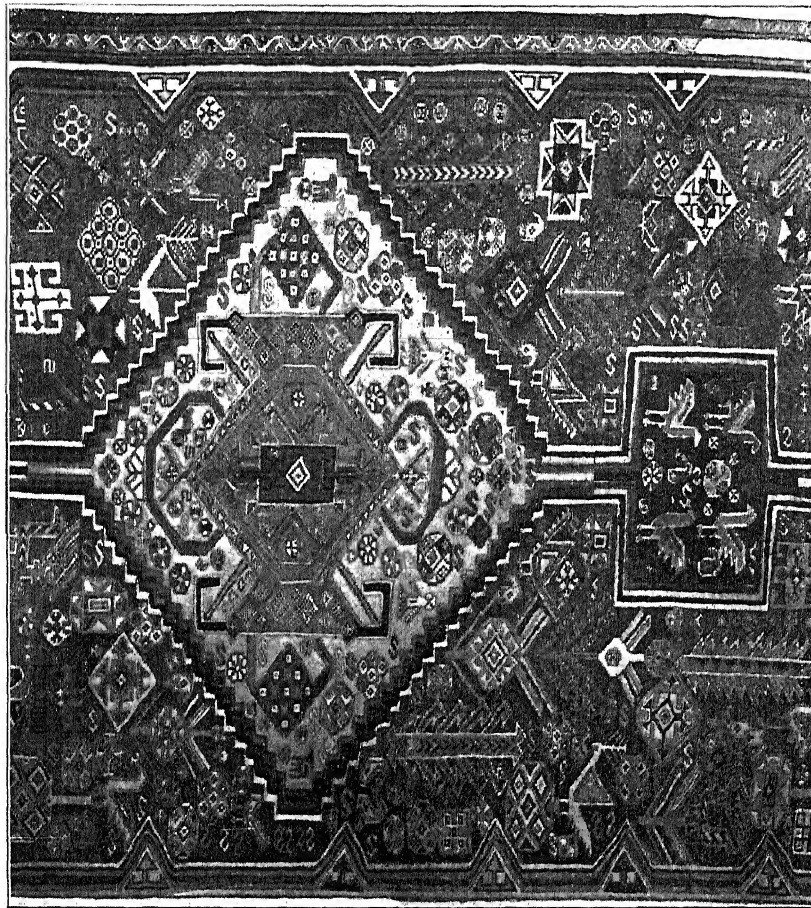
The term Khorassan to-day is arbitrarily applied to a certain weave which, by reason of an extra filling yarn every third of an inch, shows a depressed or corrugated effect in the background and a certain unevenness of feel.

It is the only carpet having this characteristic. The knots are tied closely and packed down firmly, excepting where the extra filling thread is thrown in. The yarn used is fluffy and the backs of all carpets made in the Khorassan province, including

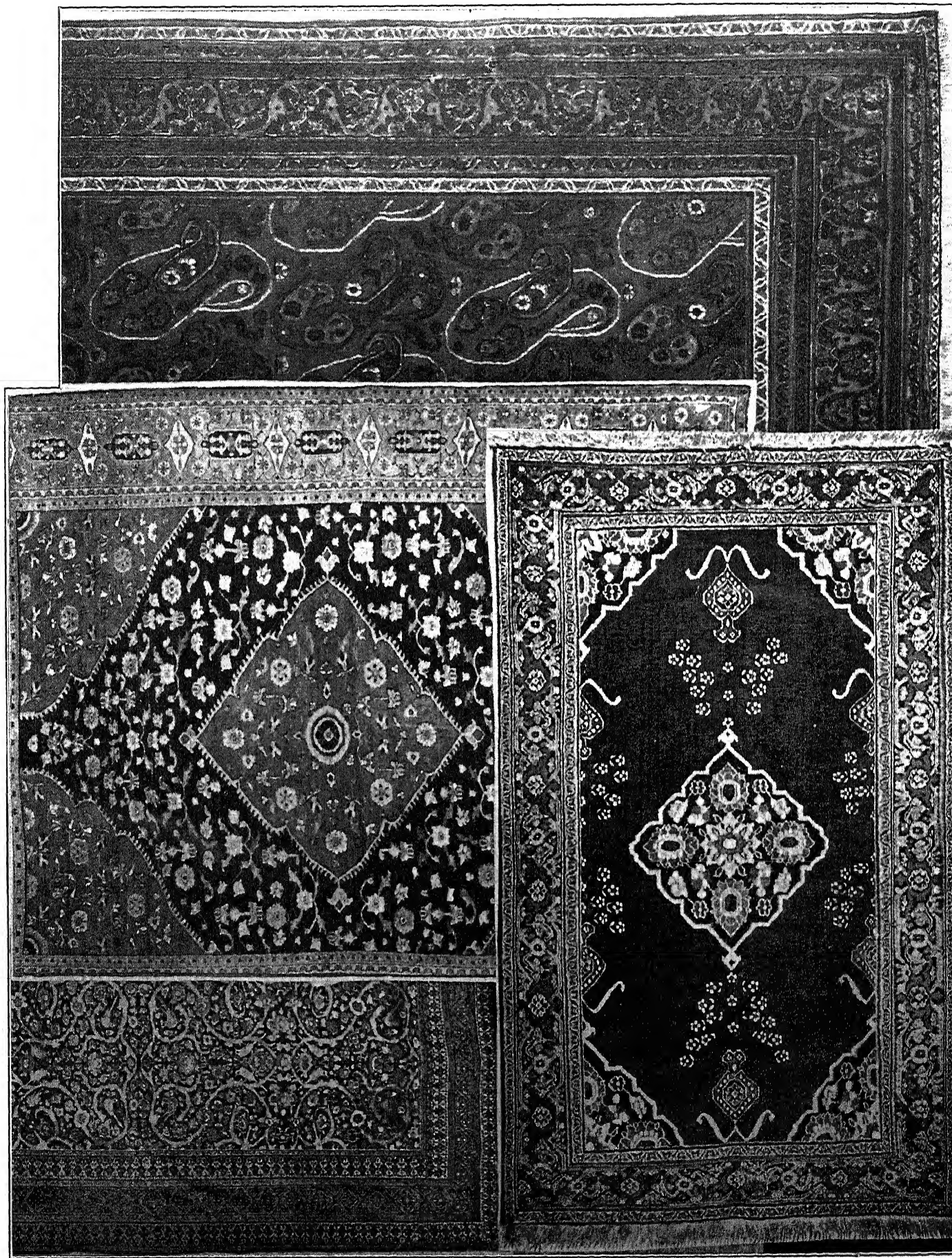
the grades known as Meshed, are fuzzy. The Khorassan proper has a surface unevenly trimmed.

In design realism seems to prevail to a greater degree than elsewhere, realism of florals as well as animals, birds and human beings. Some authorities maintain that where the living figure is used it is always in a still pose as distinguished from an attitude of motion, but we note many exceptions.

We illustrate elsewhere a rug which is supposed to have been an antique Tabriz, but which in the center particularly is typical of the Eighteenth-Century Khorassan. The Chinese character is con-



Shiraz.



EXAMPLES OF KHORASSAN RUGS.

PERSIAN RUG CHARACTERISTICS

spicuous, particularly in the Chinese lancet-leaf from which the Herati pattern was adapted.

For eight centuries Khorassan has been famous in history. Mishapur, the home of Omar Khayyam in the Eleventh Century, was a city of culture and great industrial progress. The antique rugs of this district frequently present a pictorial character illustrating adventure, or some phase of civilization or history, the arts, sciences or an allegorical story. Birjand also was famous in its day.

All rugs of Khorassan, including Mesheds, utilize the cone pattern medallions in beautiful colorings, blues, pinks and ivories, the tones growing deeper as we go East, until at Herat we have almost the Afghan-istan spirit.

Rugs are shipped from the province of Khorassan under the name Khorassan, Meshed, Meshed Ispahan, Herat and Kayin or Ayin, which are low-grade Herats.

The Khorassan pile averages about three-eighths of an inch, and in the grade distinctly termed Khorassan it is tied with the Senna knot. The ends are usually loose warp. The foreign trade of Khorassan

is almost entirely through Russia and includes a 170-mile roadway from Meshed to Askhabad.

HERAT—It is a common belief that Herat rugs are in reality of the province of Khorassan. Geographically, Herat is in Afghanistan, but its affiliations have been always Persian and the Herati design has been copied into so many Persian fabrics that it is a recognized Persian type, especially in Kurdistans, Sennas, Saraks, Saruks, Feraghans and Ispahans.

Sometimes it is a distinctly fish pattern, at other times the curled motif closely follows the palmette. The Herati border is commonly utilized.

The Herat is about the same height of pile and has the same characteristic, but unlike the Meshed, the Herat patterns are seldom, if ever, floriated or elaborated, but are confined to the Herati pattern, the fish pattern, or the pear pattern. The Saraband treatment

of the pear pattern shows the pear-shape reversed in alternate rows, while the Herat shows the pear stems all pointing in the same direction.

Herat, the city of one hundred gardens, has been always famous as the key of India. Unquestionably it has borrowed its design motifs from the Far East. The lancet-leaf forms, which constitute the fish, the rose-leaf or the palmette detail of the Herati pattern, are strictly Chinese. It is through the influences of Herat in the Far East that all Khorassan carpets are more or less affected.

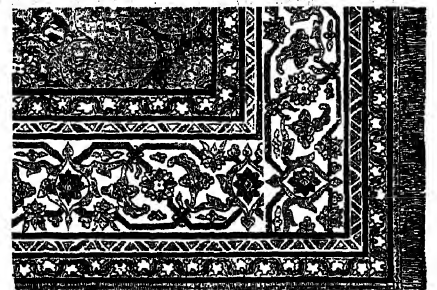
Ancient Herat made exquisite carpets and vied with Ispahan and Kirman for supremacy. The designs, however, were disposed towards the Indian,

and animal life was generously interpolated.



At the exhibition in the Metropolitan Museum, November, 1910, this rug was shown. The field, it will be noticed, is incomplete. It represents a garden rug made in North Persia about 1750. Two rugs of a similar nature are at Nabsby House, Sweden, a third is in the possession of Dr. F. Sarre, Berlin, and a fourth is owned by Theodore M. Davis, this country.

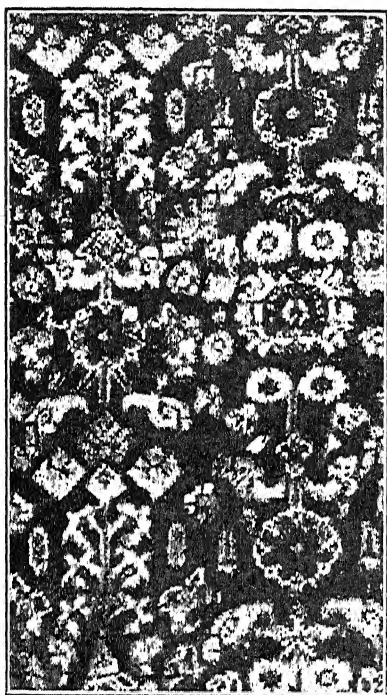
On the right is the most famous Herat motif, called Herati (see Feraghan), a rosette between palmettes.





GOREVAN RUGS. Characteristics—Cotton warp and filling. Overcast sides. Narrow web, warp ends loose. Height of pile, three-eighths to one-half inch. Thirty to eighty knots to the square inch. Usually carpet sizes.

HEREZ RUGS: GOREVAN, SERAPI, BAKHSHIS.



The Gulla Hinai design. Frequently used in Feraghans and Sultanabads.

On the right, Feraghan rug, showing the typical Herati design. A rosette almost surrounded by two rose leaves often resembling fish.



HEREZ—The Herez district has been long famous for its heavy carpets, known sometimes as Gorevan, Serapi and Bakhshis. While of a distinct type, they are often confused with the fabrics of Sultanabad, where modern coarse Feraghans, Mahals, Muskabads and Savalans are made, but there is a difference, and we refer to the similarity only to group the general type of these coarse Persian carpets.

The Herez rugs are made in the Azerbaijan province. They are very thick, from three-eighths to one-half inch pile with cotton warp, cotton filling, overcast sides and have an average of about forty-nine knots to the square inch. Made in carpet sizes. In design they are compelled by the nature of the coarse knotting to disregard fine detail and they show Persian patterns with the minor details eliminated. It is a coarse, impressionistic presentation, rather effective but simple. What is known as the Herez rug district lies along that country east of Tabriz across the Savalan Mountains and down by way of Ardebil for 150 miles south along the Caspian Sea.

The term Serapi comes from the village of Sirab. Whether the term Bakhshis springs from the village or from "bakshish," meaning a gratuity, has been often disputed. It is probable that the village Bakhshis gave the fabric its name, the same as Gorevan was named after another settlement. Herez, however, produces a distinct type common to the district and whether called a Gorevan or a Bakhshis, a Serapi or a Savalan, terms arbitrarily used by dealers, the fabric is practically the same. To-day Bakhshis is applied to the poorer variety. The term Gorevan for a long time had an excellent reputation.

BAKHSHIS—The design characteristics show hurried workmanship, patterns are not balanced, centers are off, corners are hastily made, the whole can be dismissed as a poor Herez.

GOREVAN—Drawing its inspirations from Tabriz and Kirman, the styles are here simplified to fit a coarse weave.

SERAPI—In Serapi the designs went beyond the mere medallion effects of Tabriz and took on a floral character, a little finer than anything attempted in

PERSIAN RUG CHARACTERISTICS

Gorevans. We doubt if the quality is any better than the Gorevans but the designs seem a little more pretentious, usually carpet sizes. Being commercial rugs their characteristics are likely to change at any time.

FERAGHAN—The country producing what is known as the Feraghan rugs occupies nearly half of the Western section of the province of Irak Ajemi. Ancient Feraghans were a fine type, tied in the Persian or Senna knot and using the Herati design so generally that the pattern is quite as often known as the Feraghan design.

Frequently the ground is filled with radiant flowers, poppies, carnations, tulips, flowers of Henna, and stripes are generously affected. Often the Gulla Hinai pattern is used and the old examples have from ninety to 150 knots to the square inch. The pile is soft, workmanship excellent, but in late years a coarse type, so coarse that only thirty knots are found to the inch, has been made in Sultanabad grades. Old Feraghans, while clinging close to the traditional design types already referred to, frequently adopted other motifs.

SULTANABAD—Sultanabad is a term that applies distinctly to rugs made in carpet sizes in imitation of the Herez product. Indeed, the term Savalan comes from the Savalan mountains near Sirab, east of Tabriz. The commercial Sultanabad copies the Feraghan style in a grade like the modern Ghiordes and the coarse rugs that are to-day called Feraghans are merely Sultanabads. Certain kinds are called Mahals, others Muskabads. They have no value beyond utility and are produced to sell at a price. Always made with a cotton warp and cotton filling.

JOOSHAGHAN or DJUSHAGHAN—Rugs little known in this country. Like the Seistan, they are better known in England. They are rich in color, closely woven, from one-quarter to three-eighths of an inch

pile, have wool warp, wool filling, overcast sides and usually narrow web end with loose warp. They frequently run up to 120 knots to the square inch, and, as a rule, being nearer to the Persian Gulf, they are shipped south instead of north, by way of Constantinople. They are soft in tone and suggest the Ottoman type, full of Arabic traceries passing from one figure to another. A frequent motif is a cross with angular ends forming almost a star shape. We often see also, a figure that appears like the Rhodian lily. The rug usually comes in runner sizes.

MESHED—The terms Meshed and Khorassan are frequently used interchangeably. Meshed is of the province of Khorassan, but in trade the term Khorassan applies definitely to rugs of Northern Persia showing indentures in the back. The Meshed is coarser, with Northeastern design characteristics. The knots run seldom over 110 to the square inch, while the Khorassan proper run up to 140. The warp and filling are sometimes wool, sometimes cotton. The knot is Ghiordes, while the Khorassan proper is more often Senna tied.

Mesheds are finer than Herez and Sultanabad and coarser than the Kermanshah,

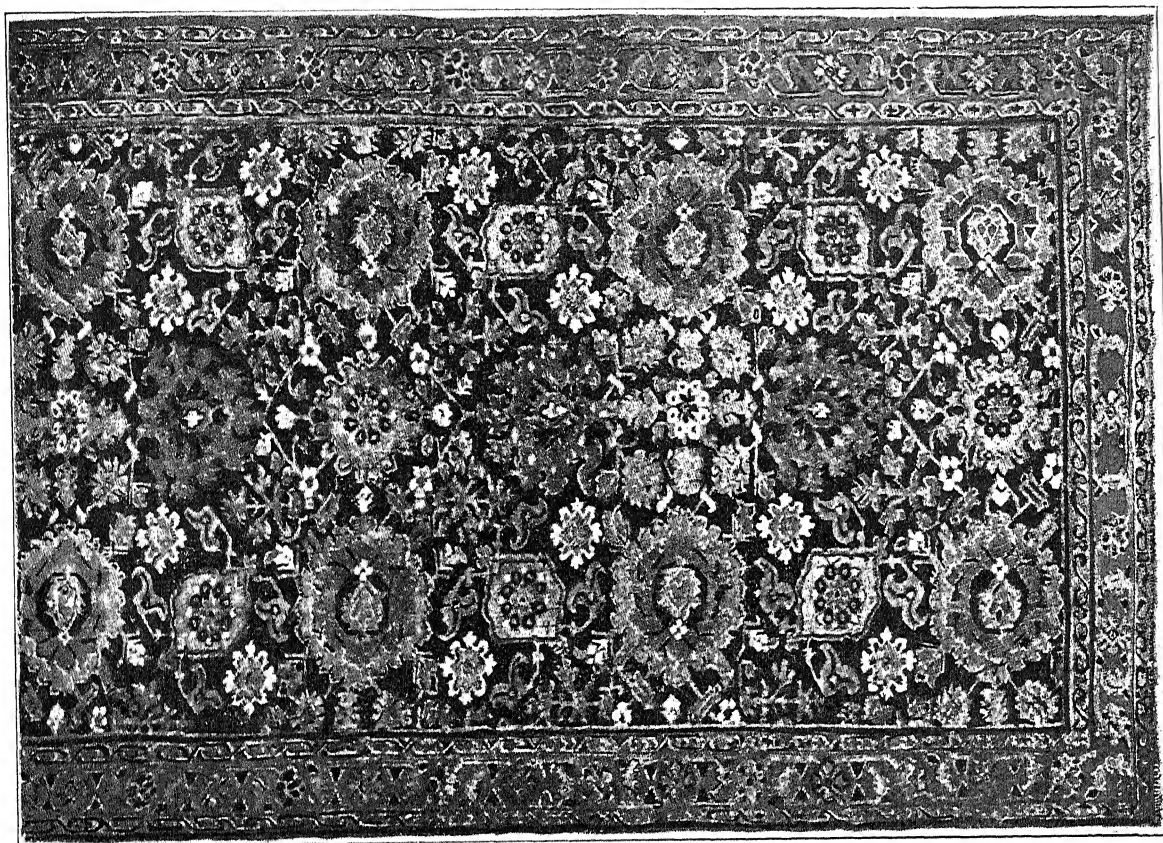
Tabriz and Saruk, show a back rather fluffy but regular.

Meshed contains the tomb of Imam Riza, son of Ali, founder of the Shiites, the smaller of the two principal sects into which the Mohammedans were divided, the Sunnis being the other; the Shiites covering considerable of the province of Khorassan never prohibited the depiction of animal life.

Meshed Ispahan is a trading term for a fabric which is practically a long-pile Tabriz. It may be a Meshed, but apart from the height of pile and the general color effect, it bears no resemblance to the rugs of this district.



Gorevan.



Djushagan—Persian.

KIRMAN, SARUK, KASHAN AND TABRIZ

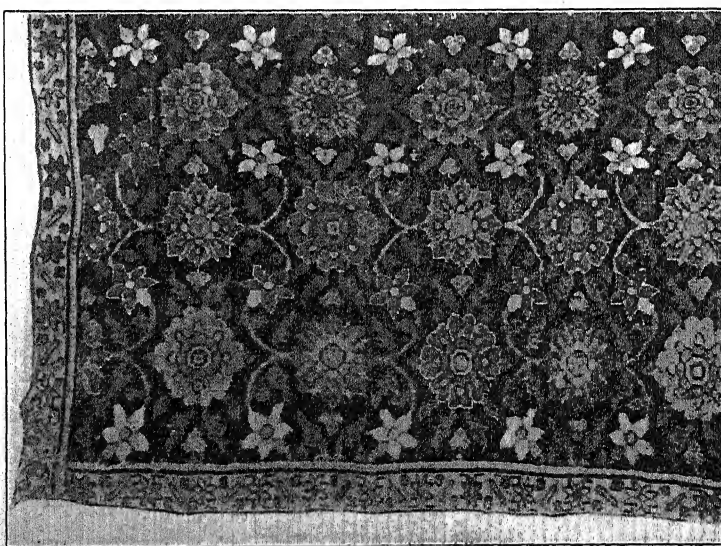
IN CONSIDERING the rugs known to the trade as Tabriz, Kirmans, Kirmanshahs, Saruks and Kashans we have to consider first the original or antique examples.

During the early Mongol reign, even as far back as 1200, we have record of the most superb rugs. They were made in the Kurdistan district in Turkey and in Kurdistan in Persia as well as in the province of Gilan.

When the Ottoman power was checked by the Mongols under Timur Lenk (*i.e.*, the *Lame*) commonly called Tamerlane or the Timur, the Osmanic or Ottoman types of carpet were freely copied for the Mongol Court at Samarkand. Indeed, during the entire Fifteenth Century, when the Timurids ruled over almost the whole of Persia, Northern Khorassan, Bokhara, Herat and Samarkand enjoyed the highest degree of luxury and the character of the old Herat bears directly upon the history of all other fine rugs of the Fifteenth and Sixteenth Century types.

When the Mongol Empire fell to pieces the luxury of old Herat still continued, and during the Sixteenth

Century Herat was quite as important an art center as Tabriz, where carpets at an early age, certainly before the Fourteenth Century, were made by the people of Kurdistan—the same people that made the Sennas. If we study the Tabriz, even the modern examples, we find this unmistakable Senna quality, hardness, firmness, short pile and deep tones of color. In the middle of the Thirteenth Century Tabriz, then called Tauris,



On the right, typical Mina Khani design. A distinctive form of design found in Persian rugs.

PERSIAN RUG CHARACTERISTICS

was one of the greatest cities of Asia; in 1502 one of the most luxurious courts ever established in the section was held there. Oriental luxury was at its highest.

We note the following from Martin:

I have a manuscript dated 1554 and executed in Tabriz. The margins of paper in different colors are mounted in gold with cypresses and flowering trees, a large Phoenix in strife, winged genii and animals and plants, so exactly like those on the carpets that they easily might have served as models for them. The manuscript of Nizami, which was executed in Tabriz 1539-1543 for the Shah Tahmasp, has the most wonderful designs in the margins. Although the manuscript and the miniatures are signed by Persia's most renowned masters, there is nothing to give a hint as to who has drawn these magnificent borders. This wonderful manuscript plainly proves that the large carpets with hunting scenes must be relegated to a later time or about 1560-1570.

While Herat was long famous for its fine rugs, the industry languished early in the Eighteenth Century. The same type of rugs was made at Herat as was found at Tabriz and Isfahan and other court centers. Indeed, factories were established, but these were destroyed by Nadir Shah in 1731.

The character of carpet made in the Herat neighborhood, at Meshed, Tun, Turshiz, Kayin and Birjand presented conspicuously as a characterizing motif the palmette, and this motif became a distinguishing mark of the Herat, much as the cloud band was a mark of the Chinese. It is probable that the palmette was adopted from the Chinese in the Fifteenth Century. It was at this time that it was introduced, possibly 1450, in Tabriz and Herat, and up to the beginning of the Eighteenth Century we find it in almost every Herat carpet. Up to 1500 no other large carpets of Northern Persia presented this motif. In time it became conventionalized, two palmettes balanced about a medallion, later it became known as the fish pattern and the rose-leaf pattern—but it was always the palmette design and soon became recognized as the Herati motif.

Another motif associated with the palmette is the

scroll, which appears everywhere in Persian art of the Sixteenth and Seventeenth Centuries, but nowhere so much as in Herats. During the reign of Shah Abbas, Herat rugs were scattered throughout Europe. The borders were particularly well executed, the palmette being generously used in conjunction with graceful creepers. It is only in the earliest examples that we find bird life. In the middle of the Seventeenth Century the borders became more simple, narrower, the palmettes were surrounded by long narrow leaves and the decline of the ancient Herat carpet began. From no other district were so many large carpets produced. They were always soft in feel like a

Kirman. The most common background was red, but everywhere palmettes, large and small, were in evidence.

A peculiar arrangement of the Herat is the application of the pattern in one tone against a darker or lighter background of the same color. In the beginning of the Seventeenth Century the designs were poorer, the whole texture inferior. At the end of the Seventeenth Century, Herats passed out of fashion in Europe and the export diminished. When Nadir Shah devastated this section in 1731 he removed many of the Herat artisans to western Persia, and many of them continued to make what we now know as Senna carpets, hence the general prevalence of the Herati pattern not only in Sennas, but in Feraghans.

The technique of the old and new carpets is exactly alike. They

are all wool with cotton warp and woof, only in the oldest examples it happens occasionally that silk has taken the place of cotton, which lends to them a softness and pliability wanting in most other carpets.

ISPAHAN—The city of Spann, or Spahan, or Isfahan (by the Arabians called Isfahan), is known as the magnificent capital of the kings of the Sefi family, and especially during the reign of Shah Abbas, ex-



Tabriz.

PERSIAN RUG CHARACTERISTICS

ceeded in splendor all Asiatic cities. When Persia was restored in 1585 and Shah Abbas ascended the throne, Ispahan, which had fallen under Mongol dominion in 1221 and was nearly destroyed by Timur in 1387, rose again and the Shah, with a rare spirit of progressiveness, sent his young men to Europe to study and here his artisans became saturated with the Renaissance spirit and in the early Seventeenth Century we find in the Ispahan the influence of European culture and art.

The rugs that were made here were made as well as it is possible to make a rug, but all rugs found here are not necessarily of Ispahan manufacture.

Subsequent to 1731 when the Herat industry was destroyed many Herat weavers moved to Tabriz.

The courts of Ispahan unquestionably were decked with Herat rugs and rugs from northern Khorassan, even from Kirman. The term Ispahan, apart from

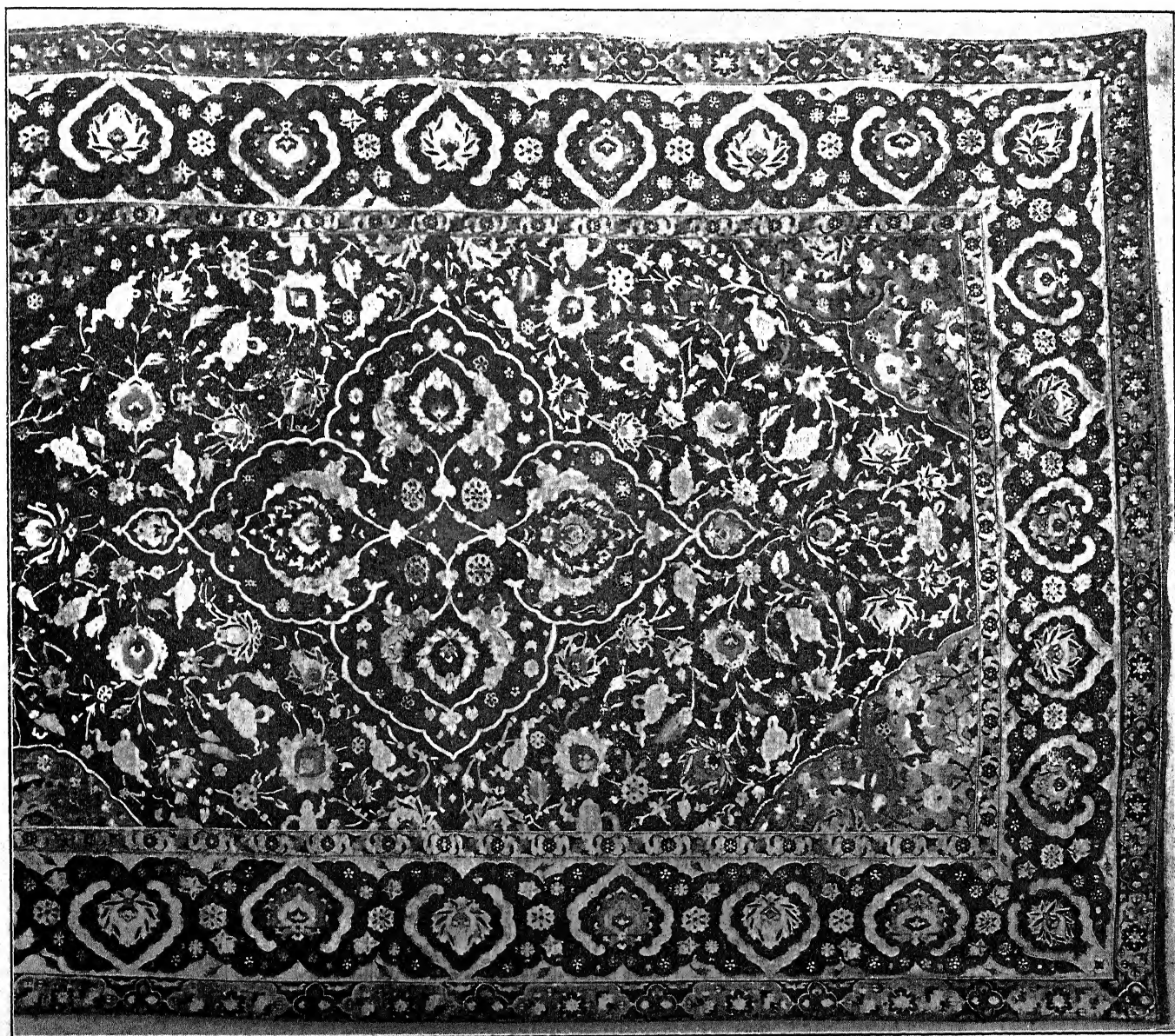
the characterizing design which followed the influence of Europe, differed little from the rugs of other sections.

Shiraz was one of the royal cities.

KIRMAN—Kirman was a province and its capital, as early as the Thirteenth Century, was Kirman, sometimes called Sirjan or Sirgan. The rugs of Kirman were largely floral, firmly knotted.

Under the domination of the Tartars in the Thirteenth Century, the women were famed for their embroideries "in a variety of colors and patterns representing birds and beasts with ornamental devices designed for curtains and coverlets and cushions, for the sleeping places of the rich, and the work was executed with much taste and skill. In the mountainous parts of

The rug illustrated below dates about 1550. This pattern, conspicuous in Chinese figures, illustrates a silk rug owned by Benjamin Altman; made probably in Northwestern Persia.



PERSIAN RUG CHARACTERISTICS

Kirman are bred the best falcons that anywhere take wing."

And in this description, taken from Marco Polo, we have the key to the Kirman style of rug; soft, bright color, bird forms, fine details. While other arts have failed in Kirman the carpet manufacture has survived because of the plentitude of wool. Flowers and trees, even landscapes and human figures, are often shown. The distinguishing feature was this daintiness of color, made possible because of the abundance of white wool in the neighborhood.

It is only in comparatively recent years that Kirman carpets have reached Europe. It is a noticeable fact that they are not represented in old paintings.

TABRIZ—When we get down to modern Persians we can fix a little bit more definitely the characteristics. Thus the Tabriz rug, large or small size, is close pile, Turkish knot, finished with great smoothness, white cotton web at each end; frequently a strand of colored yarn shows as in Sennas; the sides are selvaged. The colorings are usually dark-toned. The feel of the rug is hard. They are made in Tabriz.

SARUK—The Saruk rug is made in Arak. It is finer than the Tabriz or Kirmanshah; softer and better and the selvage is very finely overcast and has the appearance of a fine cord, differing from Kirmanshah which has a coarse overcast. The Saruk may be said to be the finest type of this class of rug if we except still a fourth grade called the KASHAN which is softer. This latter is made at Kashan.

These commercial terms stand for grades, and new

terms and new grades may be produced at any time. Indeed, the list of names could be strung out indefinitely to cover towns, localities and villages wherein rug manufacture may be undertaken.

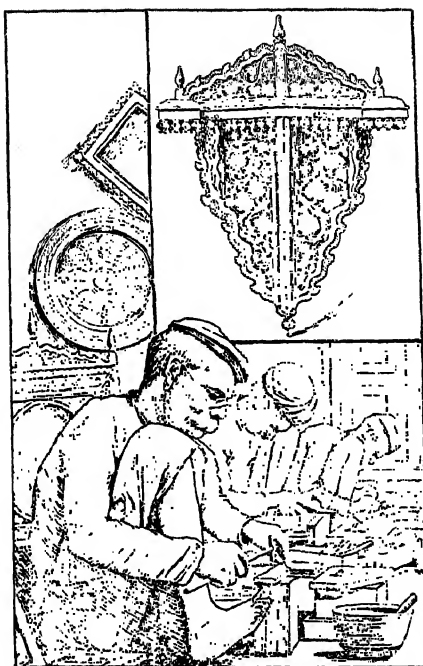
IRAN—The Persians met this problem by applying the word Iran to a fabric that was not classifiable. Especially is this term Iran used for nomadic weaves from the district of Karaguez, Oustrinan and Burojird.

KIRMANSHAH—Nothing is more important in the study of the subject than to keep the mind open and broad to the distinction between the antique and the modern. No two rugs can be more unlike than the antique and the modern Herat, one being of the finest grade, the other of a coarse variety.

The term Kirmanshah is a deteriorated quality of Kirman. It is a misnomer on its face. Rug collectors know that there is a Kurdistan rug called a Kermanshah, but dealers ignore this fact in coining the term Kirmanshah. Old Kirmans were frequently so closely woven that they were board-like in hardness, the modern reproductions, which are made principally in the province of Kirman, have a rather sleazy, unevenly clipped face and a coarse overcast side. The colors, however, are usually warm and of the fruity character, especially when made in Kirman, where the wool is whiter and the waters clearer than in the North district. The height of the pile is about the same as a Tabriz, and the general warmth of the Kirman tones, if not the Kirman floriation of design, is observed.



Tabriz.



Native Indian craftsmen at work, enameling, brass hammering, embroidering.

INDIAN RUG CHARACTERISTICS

THE arts of India are so closely associated with Persia, especially in the Sixteenth and Seventeenth Centuries, that in the early rugs it is difficult to distinguish the differences.

Passing over the gap of ages dominated by the Mongols, we come to a period when the ancient arts of India became Mohammedan. In the beginning of the Sixteenth Century the arts of Northern India were largely Ottoman or Saracenic. The Emperor Akbar encouraged the restoration of indigenous Indian art and authorized a liberal use of life portraiture in both animal and vegetable forms. This was all superimposed upon a background decidedly Persian of this period.

In 1627 Shah Jahan ascended the throne and originated the style which we now know as Indo-Saracenic, which in rugs presented great confusion of details surrounded by a border of great dignity. Under Shah Jahan the Khas Mahal of Agra was

were influenced by Northern Persia they took on the type of the Herat, Khorassan and Meshed. Where Southern India developed rug making it took on the type of the strictly Moorish, the Saracenic, as introduced by way of the Indian Ocean, south from Portugal. In the Sixteenth Century the Portuguese, already Saracenic, were further influenced by their Persian possessions; this influence was carried into India, and we have what is known as the Indo-Portuguese style. We illustrate an example of this in a rug, until recently the property of Baron Speck von Sternberg, an Agra copy.

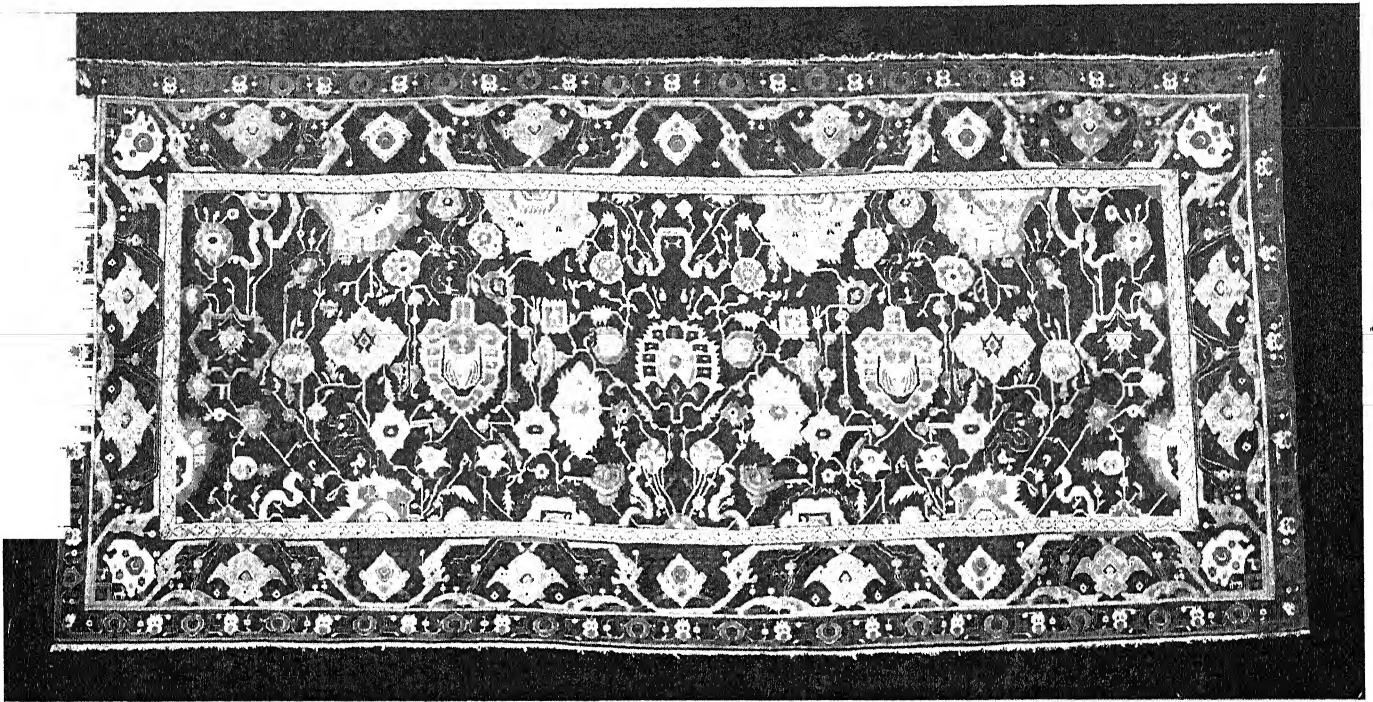
There was sumptuary weaving in the Seventeenth and Eighteenth Centuries, and many fine examples were produced, but they have long since disappeared, and the English methods have not perpetuated the art. On the contrary, jail weaving and contract weaving have tended to produce fabrics at a price that would



completed, the Jumma Masjid of Agra and the Taj Mahal of Agra, wonderful buildings but strongly Saracenic. Indeed, there has hardly been a Hindu temple erected in Northern India from the date of the Mogul Empire, 1525, to the date of English control, 1748, that was not strongly Saracenic.

Where the India rugs

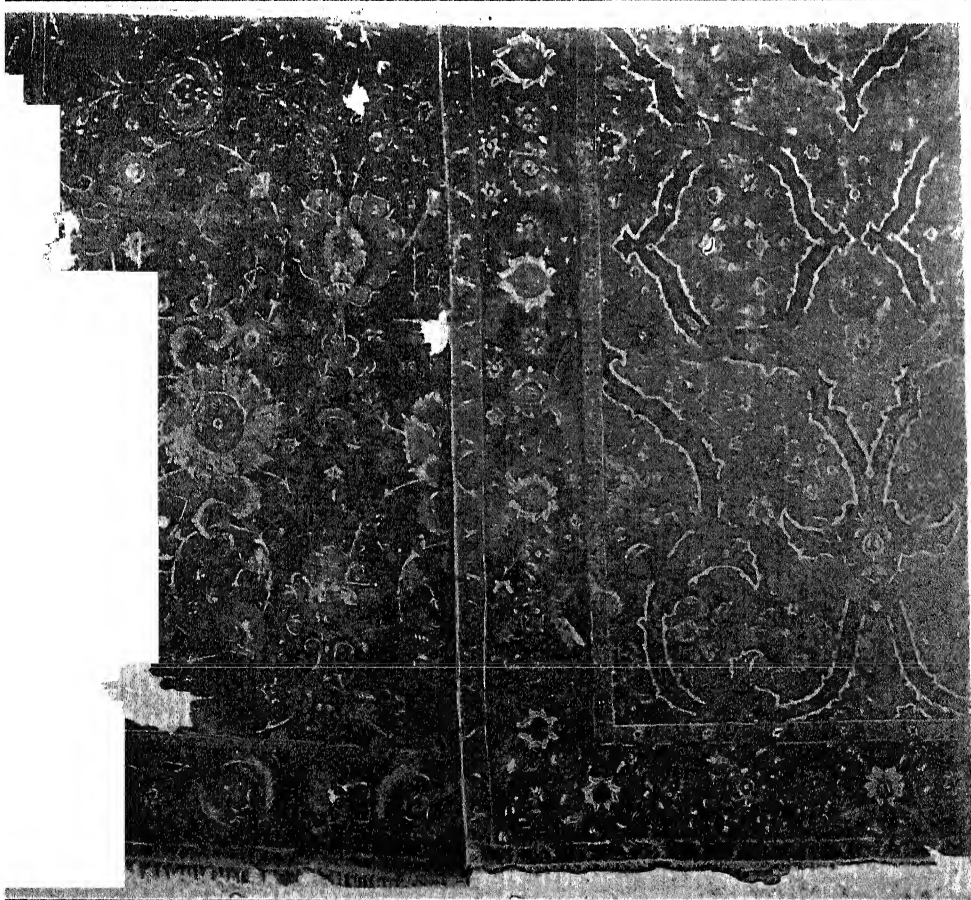




Indo-Portuguese, Sixteenth Century

undersell other markets and the impulse of art has been little encouraged. The caste weaver has been undersold and was compelled to cheapen his product.

Wool is not plentiful in India, and with the exception of Pushmina, stock as a rule is poor. Of late years a great improvement has been noticed through



The rug illustrated above is an Agra rug made in the prison at Agra, India, especially for the palace of the Viceroy of India. Owing to an error in measurement it became the property of the late Baron Speck von Sternberg and finally found its way to New York. It is a copy of an old Persian.

The two rugs on the left are old "Bijapur" pieces from the Indian Art Exhibition at Delhi, 1903.

INDIA RUGS

the work of the factories conducted by shrewd business men.

With commercialism came outside influence which dictated extraneous colors and patterns.

In the early Seventeenth Century the Emperors of the great States unquestionably employed State weavers, following the custom of other Asiatic nobles. At this time the weavers undoubtedly produced fine rugs, but it was not a native industry. Woolen carpets in the greater part of India were unnecessary and hardly any India rugs, good or bad, are to be seen in the palaces of the natives. On the

contrary, according to the official catalogue of the Indian Exhibition at Delhi, 1903, there exists in India, among those who can afford to pay the price, a great demand for Persian, Turkestan and Turkoman carpets.

The carpets that are most treasured in the Lahore Museum are the carpets picked up at Peshawar and labeled Herat carpets. They show the Gulla Hinai, which is the chief design used by the carpet weavers of Ellore in the Madras Presidency.

AMRITSAR—Many carpet weaving factories are operated here—factories from eight or ten to 300 looms each. They work on the contract system, and a good deal of Pushmina or Pashmina wool is used, wool of the finest character.

BIRJAPORE—From Birjapore

come the prototypes of many of the carpets now commonly spoken of as Indian. These carpets are practically the same as the carpets of Herat.

KASHMIR—Another center for the manufacture of shawls and some carpets.

MULTAN—A locality where it is believed that an indigenous carpet industry existed in the Sixteenth Century. It is probable, however, that the rugs and carpets of this early date were brought from Turkestan. The modern Multan is simply a grade name.

BATAHALPUR—Like Multan, produces carpets of a Turkestan appearance, the pile being long, loose and boldly colored and of decidedly Mongol type.

HOSHIARPUR and BATALA—Modern offshoots of the carpet-weaving industry of Amritsar.

PESHAWAR—A traffic emporium dealing in Afghan, Turkestan and Persian carpets. In the Indian exhibition Peshawar rugs are frequently shown, many of them belonging to what in India is known as the Panjdeh family, which may be described as Turkestan. They are mostly of rich bright maroon color. In addition to these Panjdeh rugs a large number of Herat carpets come in through Peshawar and bring high prices, a heavy export duty being required before leaving Afghanistan.

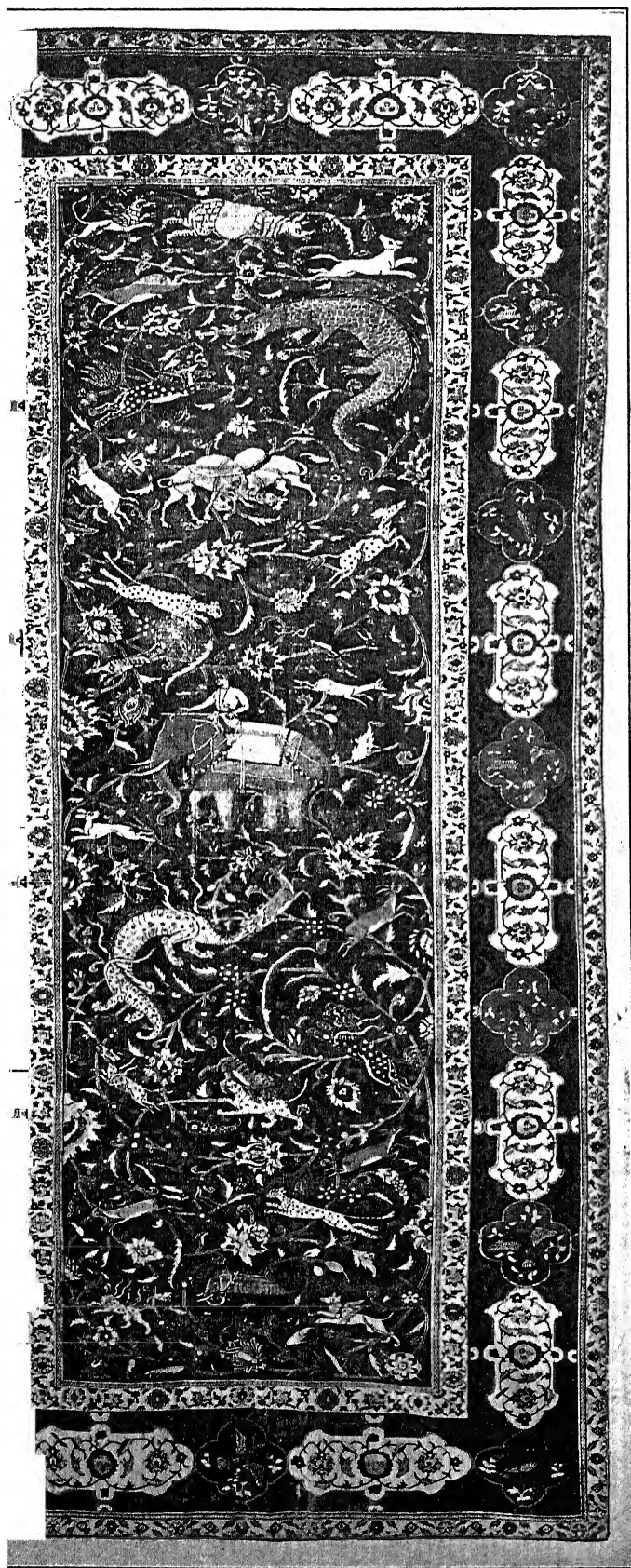
KOHAT and BANNU—Located on the Northwestern frontier, where



This type of design, showing inscriptional figures and animals and fish, with here and there Chinese motifs, was the form of the hunting rug made about 1550 in Northern Persia, possibly in Tabriz.

INDIA RUGS

a peculiar kind of rug is made called a Nakhai. They are made by pulling out the weft threads in loops which are not cut.



RAJPUTANA—There are many places where carpet weaving has flourished for many years, particularly Jeypur, Bikanir and Ampar. Rugs made here are largely Persian in design, showing the cypress tree and animal forms with borders of flowers and vines.

BIKANIR—Bikanir produces the best wool in India and has become quite conspicuous as a carpet-weaving center.

AJMIR—A commercial center.

SIND—The carpets resemble those of Multan.

AGRA—Agra jail carpets have become famous. They are heavy, substantial, of enormous weight and solidity, but in other particulars are similar to those of Amritsar. Many fine examples are made in the jails of Agra, but as a rule they are of the cheaper type.

BENGAL—The lower provinces of India possess no carpet making industry. A poor quality comes from Gaya.

MADRAS—Carpets exported from Masulipatam and Cocanada to England first attracted attention to the Indian industry. Madras at one time famous.

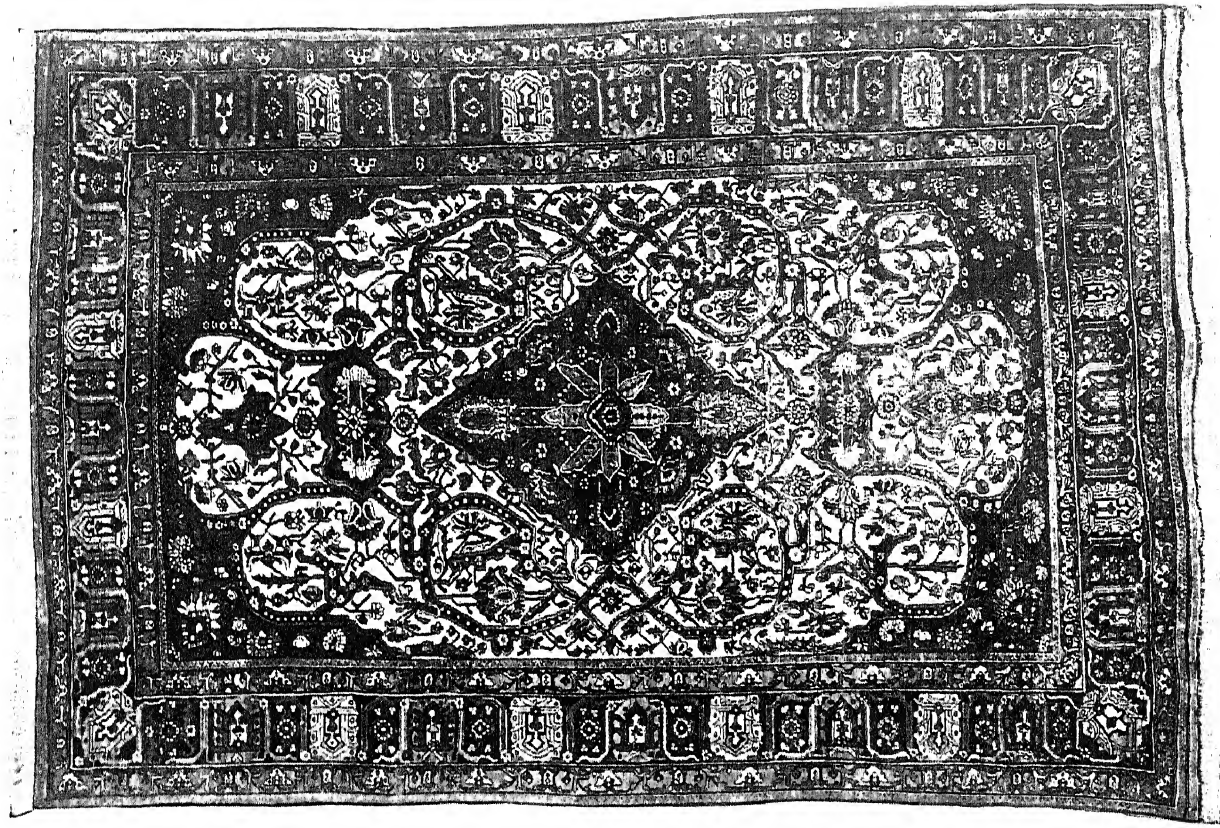
ELLORE—Poor Mohammedan weavers make rugs here in weak imitation of the better grades of thirty years ago. Nevertheless, some exceedingly fine pieces have been made at Ellore, Masulipatam and Ayampet.

MASULIPATAM—At one time the finest character of Indian rug was made here. The industry has greatly deteriorated.

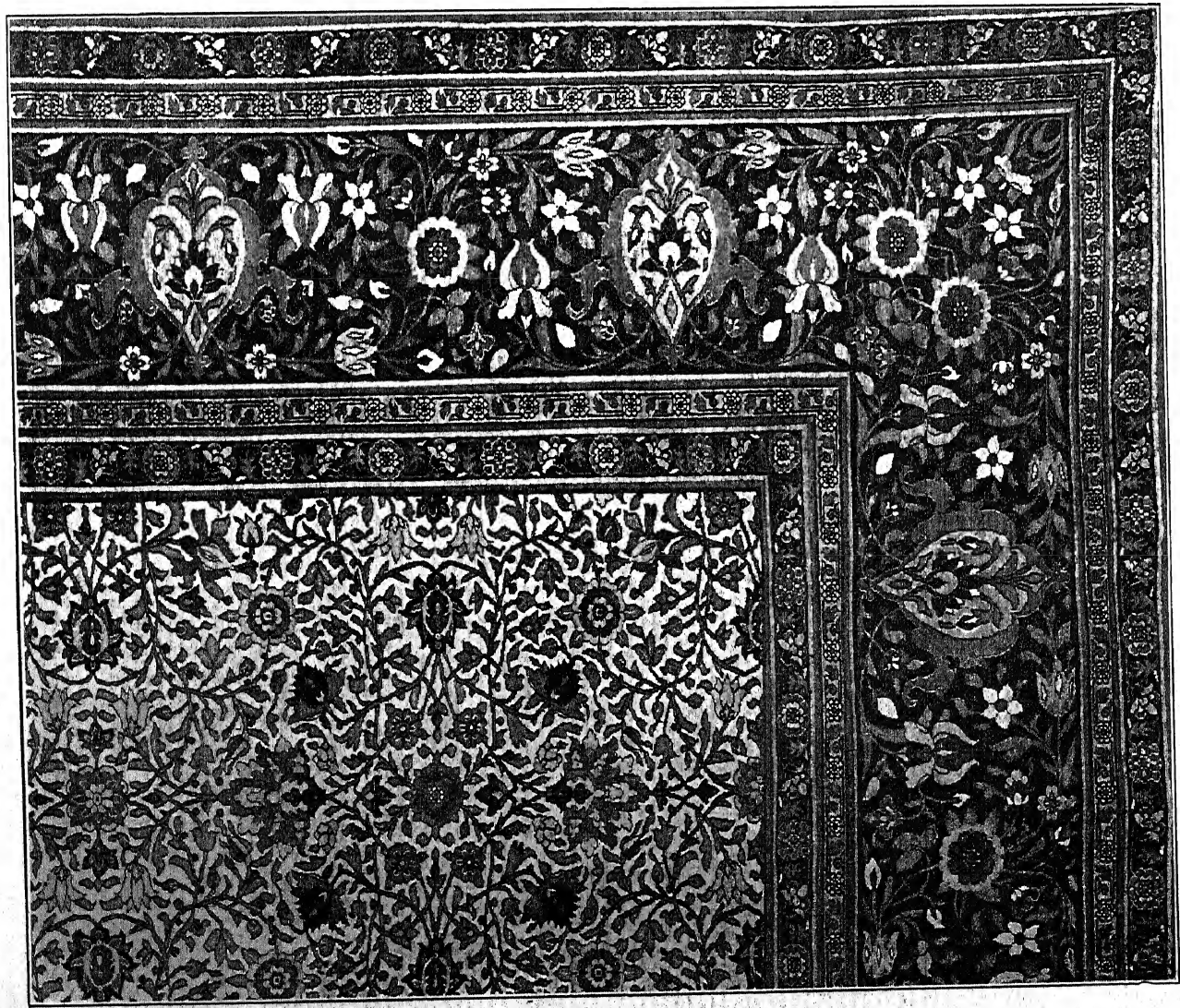
MADRAS—One of the few typical Indian rugs which is known as the Ram Chandra, originally made at Ellore and Masulipatam but recently produced in Madras.

WARANGAL—Carpets known as Warangal were shown at the Indian Exposition of 1851 and according to Sir George Birdwood were so fine that about 12,000 stitches were to be found in a square inch. If by stitches knots are meant the statement is incredible. It is probably a misprint but it is strange that the statement is reprinted by Sir George Watt in the government's catalogue of the Indian Art Exhibition at

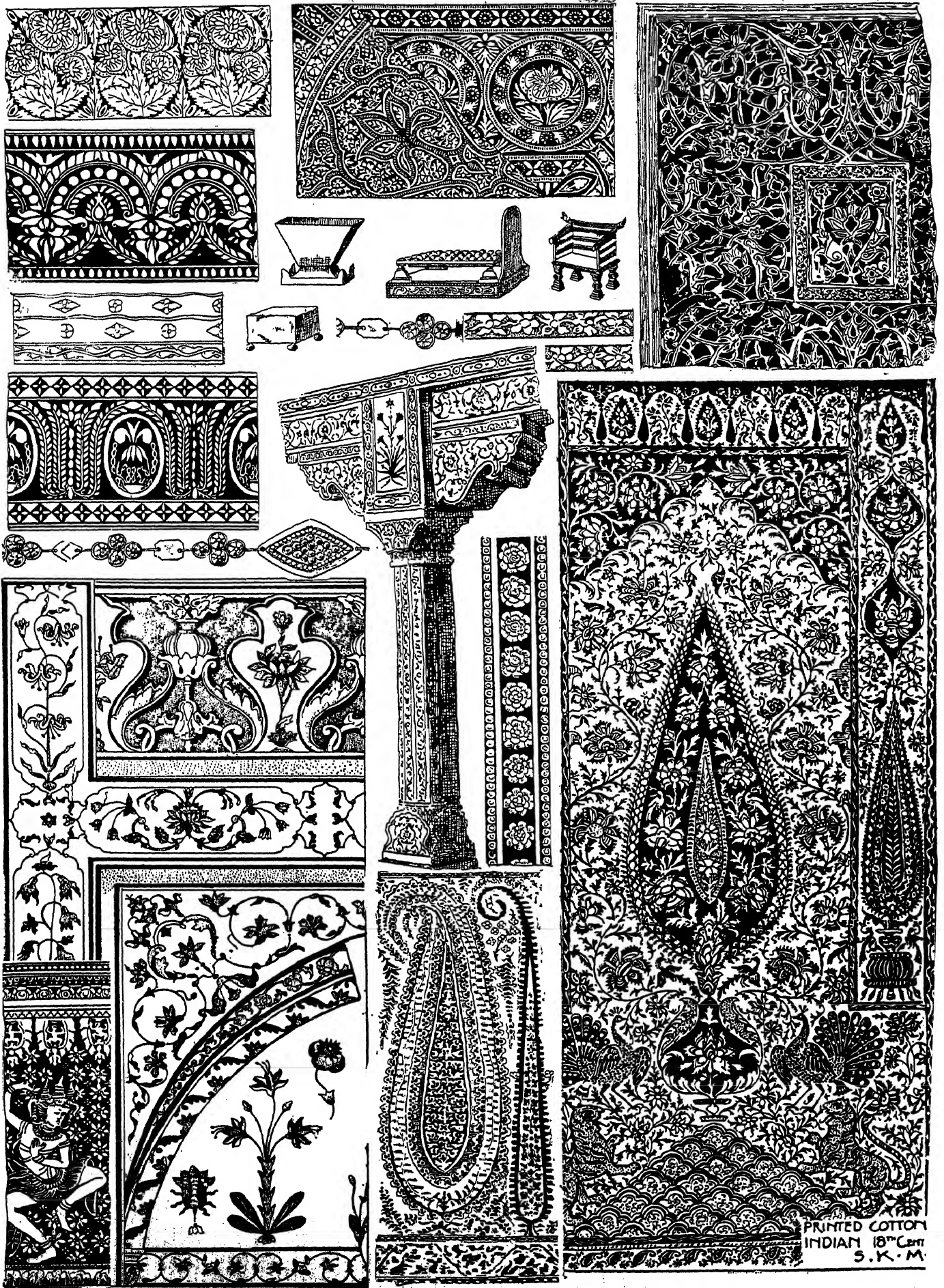
It is suggested by the authorities of the Metropolitan Museum of Art that the rug here illustrated may possibly have come from Lahore, Seventeenth Century. We fail, however, to find any reason for believing that rugs of this character were ever made in Lahore. Honigberger's "Thirty-five Years in the East," a work that deals directly with Lahore, has no mention of an indigenous carpet industry. Baden Powell, in his "Manufactures and Arts of Panjab," refers to Lahore jail rugs, but says nothing regarding an indigenous industry. In fact, Vincent Robinson, in a paper by the Society of Arts, 1886, wrote: "It was not until the exhibition of 1862 that Panjab was known beyond its borders for the production of carpets, and then only by the production of the Lahore jail, executed for a London firm." There are carpets in the Lahore Museum, but they are not Lahore carpets.



KASHAN--PERSIAN.



HERAT—PERSIAN.



INDIAN.



Above, antique hanging or panel rug; on the right, antique rug. Both Chinese, Eighteenth Century.

MYSORE—Produces some jail carpets.

AHMEDABAD—For some years did an extensive contract business, many of the carpets coming to America.

POONA—Jail carpets are made here, some of them of fine character.

BOMBAY—In the early days the western coast of India produced excellent carpets. As early as 1596 there are records of carpets called "alcatiffs," but they are neither so fine nor so good as those that are brought out by Persia. Nevertheless many skilled workmen produced carpets along this western coast that found ready sale at the courts of the emperors, kings and nobles of India. Manufacture now abandoned.

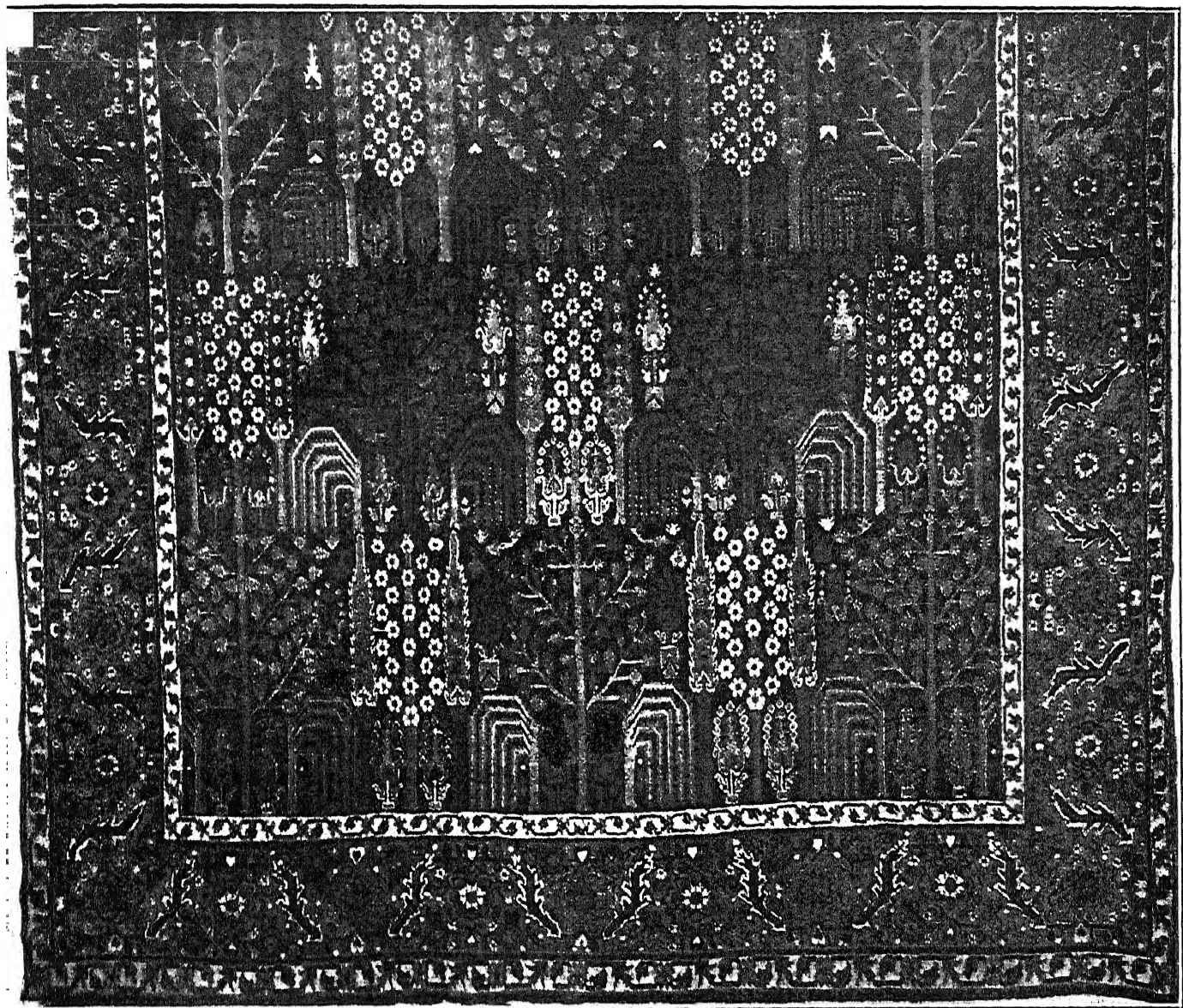


Delhi, 1903. To produce 12,000 knots in an inch there would have to be 150 knots tied to an inch of warp and the same amount to an inch of weft.

A peculiarity of the modern Warangals made for court uses is that they change color according to the position in which they are used. The ground would be black from one point and gray from another.

ALLAHABAD, JABALPUR and JHANSI—Some carpets are made in these towns, but they have no special characteristics.

MIRZAPORE—The output of rugs at Mirzapore is very large, the patterns stiff and conventional, the best of them being taken from Persian sources. The great bulk of the product is purely commercial.



POSSIBLY PERSIAN KURDISTAN.

Showing many of the strictly Persian characteristics. The border, it will be noted, is strong in the Herati pattern, while the body of the rug shows the cypress and the willow, symbols frequently used in Turbeliks or grave carpets. This type of border is seen in Saraks, Khorassans, Ispahans, and Sennas.

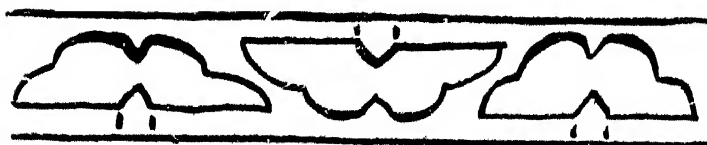
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ANTIQUE TABRIZ RUG SHOWING STRONG MESHEDED CHARACTERISTICS

The Tartars were a branch of the Mongol tribes. When the Mongols were driven out of Persia by Shah Abbas, 1605, the Eastern Mongols, known as Tartars, poured into China, finally subjugating China about 1644.

The center of the above rug appears to be a cartoon. The border is Persian. The center is Meshed and Chinese, and we fix the date as the Seventeenth Century, at a time when the Chinese were viewing Tartar occupation with grief and discouragement.

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